

THE ETUDE

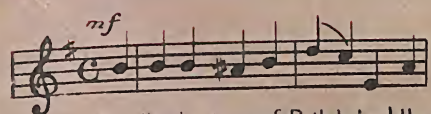
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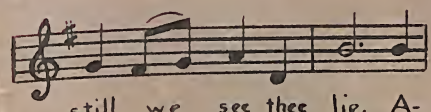
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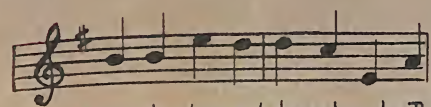
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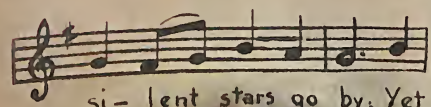
O lit-tle town of Beth-le-hem! How



still we see thee lie, A-



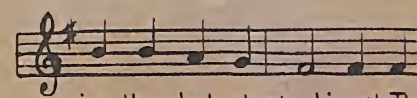
bove thy deep and dream-less sleepThe



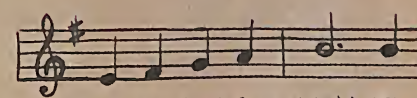
si-lent stars go by, Yet



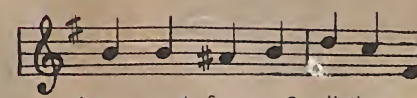
LEWIS H. REDNER
Composer



in thy dark streets shin-eth The



ev-er-last-ing Light, The



hopes and fears of all the years



are met in thee to -night



PHILLIPS BROOKS
Author



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DR. SERGE KOUSSEVITZKY'S programs
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Symphony Orchestra include five new
symphonies, three of which were com-
missioned by the Koussevitzky Music
Foundation. One of these is by Oliver
Messiaen, contemporary French com-
poser; another is Walter Piston's Third
Symphony; the third is Aaron Copland's
Third Symphony.

THE WORCESTER MUSIC FESTIVAL,
held in Worcester, Massachusetts, in
October, enlisted for the third consec-
utive year the famed Philadelphia Or-
chestra, Eugene Ormandy, conductor.
Among the soloists who took part were
Jesse Maria Sanromá, pianist; Astrid
Varnay, soprano; Rosalind Nadel, con-
tralto; Agnes Davis, soprano; and James
Pease, baritone. Walter Howe is director
of the festival.

MYRA HESS, distin-
guished English pianist,
appeared on October 12
in her first New York
recital since the War,
and the audience, which
overflowed onto the
stage of Town Hall, gave
her a most tumultuous
and heart-warming ovation.
According to press
reports, "the audience rose when Miss
Hess appeared, remaining in the hall to
the last note of a long and demanding
program, to listen absorbed, to applaud,
and to cheer."

GEORGE ENESCO, noted Rumanian
composer, conductor, violinist, arrived in
the United States in October, his first
visit here in seven years, for a series
of appearances as guest conductor. Mr.
Enesco, who numbered among his pupils
many outstanding American violinists,
including Yehudi Menuhin, is scheduled to
appear as guest conductor of the
National Symphony Orchestra in Wash-
ington, the Cleveland Symphony, the
Chicago Women's Symphony, and the
Rochester Symphony Orchestra.

RICHARD STRAUSS' "Ariadne auf
Naxos" had his first professional per-
formance in New York City, when it was
transferred for this gala occasion to
Carnegie Hall, Howard Barlow, regular
conductor of the Firestone Orchestra,
was the director.

THE ANNUAL MIDWESTERN Conference
on School Vocal and Instrumental Music
will be held at the University of Michigan
in Ann Arbor on January 17, 18, 19, 1947.
It will be sponsored by the Michigan
School Vocal Association, the Michigan
School Band and Orchestra, and the Uni-
versity of Michigan. The general chair-
man of the conference is Clyde Vroman,
School of Music, Ann Arbor, Michigan.

SIR THOMAS BEECHAM is directing the
Royal Philharmonic Society in presenting
"Delius Festival" in London, during which
the important works of the eminent British
composer, Frederick Delius, will be per-
formed. The first of the seven concerts
was given in Albert Hall on October 26,
and the final one, which will consist of
a performance of "A Mass of Life," will
be presented on December 11 by the
BBC Symphony Orchestra and the BBC
Choral Society.

A NEW CONCERTO for piano and or-
chestra, by Heitor Villa-Lobos, Brazilian
composer, will have its North American
premiere on December 29, by the Dallas
Symphony Orchestra, conducted by Anil
Dorai, with Ellen Ballou, noted Cana-
dian pianist, as soloist. Miss Ballou re-
cently played the world premiere of this
work in Rio de Janeiro.

THE PHILADELPHIA La Scala Opera
Company drew an enthusiastic audience
to its opening performance of "Rigoletto"
on October 31. Two debuts added much
interest to the presentation—one, in the
person of Elena Danese, Italian coloratu-
ra soprano, who sang *Gilda*; and the
other, Enzo Mascherini, who was the
Rigoletto of the evening. The other lead-
ing roles were taken by Eugene Gino,
Lillian Marchetto, and Nino Risi. Giu-
seppe Bamboschek was the very able
conductor. The performance was pre-
ceded by an address by Dr. James Francis
Cooke, editor of THE ENR, who spoke
to the audience first in English, then in
Italian. Dr. Cooke was introduced by
Mr. H. Birchard Taylor, president of the
Philadelphia-La Scala Opera Company.

CHRISTOPHER LYNCH, young Irish
tenor, a protégé of the late John McCor-
mack, made his American radio debut on
October 1, during the regular Monday
evening broadcast of the Firestone Hour,
transferred for this gala occasion to
Carnegie Hall, Howard Barlow, regular
conductor of the Firestone Orchestra,
was the director.

VAIO MUKADELI, thirty-four-year-old
Soviet composer, was awarded a Stalin
Prize last June for his Second Symphony.

ZOLTAN KODALY, em-
inent Hungarian com-
poser, arrived in the
United States, in Oc-
tober, on his first visit
to this country. He is
scheduled to make a
number of guest con-
ducting appearances
with several of our
major orchestras, in
which his own works will be presented. These
include The Philadelphia Orchestra, the
Detroit Symphony Orchestra, and the
Dallas Symphony Orchestra. During the
War, the Budapest apartment of Mr.
Kodaly was partially wrecked. Since the
cessation of hostilities, he has been active
in working for the rehabilitation of his
fellow musicians in his capacity as pres-
ident of the Hungarian Musical Arts Pres-
tigious Organisation.

*The World
of Music*

ROBERT STOLZ, the Austrian Aryan
composer, who left his native land in
which he had gained enormous popu-
larity through "Two Hearts in Three-
Quarter Time" and other operas, is
returning to Europe for what is ap-
parently a tour of triumph. In fact, in one
city, Graz, he apparently made a
direct in his honor. He will conduct sym-
phony concerts and gala performances in
almost all the capitals of Europe. On his
return to the United States, of which he
is now an enthusiastic citizen, Mr. Stolz
will conduct the premiere of his latest
opera, "Timberlane Town," which is to
be produced on Broadway in January.

THE AMERICAN FRIENDS of Czecho-
slovakia presented at Hunter College in
New York on October 29 a program con-
sisting entirely of works by modern Czech
composers. Among the premiere perfor-
mances conducted by Franz Allers was the
Concerto for Piano and Orchestra by
Pavel Borkovec, with Rudolf Firkušný as
the soloist.

AS PART of its twenty-
fifth anniversary, the
Eastman School of Mu-
sic conducted in Oc-
tober a Symposium of
American Orchestral
Music. Sixteen works
had been selected by Dr.
Howard Hanson, di-
rector of the Eastman
School, out of a total of
eighty submitted, and these were played
by the Eastman-Rochester Symphony
Orchestra. Composers presented were
Seth Bingham, Jeanne Boyd, Harold
Royd, Thomas Ganning, Leo Kraft, Wil-
liam Packer Grant, Beatrice Lauffer, Robert
Marvel, Juan Orrego-Salas, Robert Palm-
er, Gardner Reed, Thomas Scott, Wil-
liam R. Ward, Harold Wamsont, Karl
Weigl, and Kenneth Wright.

THE METROPOLITAN OPERA ASSOCIA-
TION opened its New York season on
November 11 with a brilliant per-
formance of "Lakme" with Lily Pons singing
the title role. The new season will wit-
ness the presentation of the first new
American work at the Metropolitan since
the season of 1941-42. This will be the
fifteen hundred dollar prize winning one-
act opera, "The Warrior," with libretto
by Norman Corwin and music by Bernard
Bogert. This opera was written originally
for radio. Mozart's "The Abduction from
the Seraglio," in an English translation,
will also be added to the repertoire. Three
new conductors have been added to the
Metropolitan roster: Fritz Sledrey, for-

merly of the New Friends of Music; Louis
Fourestier, of the Paris Opera; and An-
tonio Votto, formerly assistant to Tos-
canini at La Scala in Milan.

THE AMERICAN OPERA COMPANY,
Philadelphia's newest operatic venture,
had an auspicious opening on October 24,
when it presented Mozart's comic opera,
"The Abduction from the Harem," under
the direction of Vernon Hammond, mu-
sical director of the company. Principal
roles were sung by Beverly Lane, Ade-
laide Bishop, and Leopold Simoneau.

The Choir Invisible

PROF. PAUL J. WEAVER,
R.H. head of the Music
Department at Cornell
University since 1944,
died in Ithaca on Octo-
ber 14 at the age of
fifty-seven. He joined
the faculty of Cornell in
1929. Professor Weaver
was born at Reedsburg,
Wisconsin. After his
training at the University of Wisconsin
and New York University he began his
professional career at Racine College,
Wisconsin, and continued it at the Uni-
versity of North Carolina, where the ex-
cellence of his work attracted national
attention. With all the natural qualities
of a leader, he placed music upon a basis
at Cornell that made an appeal to the
entire student body, attracting a bril-
liant faculty (including Egon Petri). His
lovable personality will be remembered
by thousands of students. In 1927 he
directed the Glee Club of the University
of North Carolina on a highly successful
tour of Europe.

MISS JOY HOMER, author, traveler, and
relief worker, who was a daughter of
Sidney and Louise Homer, died Octo-
ber 29 in New York City.

JOSEPH G. ESTEY, vice-president of the
Estey Organ Company, and an amateur
golfer of note, died in Brattleboro, Ver-
mont, on October fourteenth.

SIR GRANVILLE BANTOCK, noted com-
poser, conductor, teacher, and a leading
figure in present day British music, died
in London on October 16, at the age of
seventy-eight. Sir Granville was Emeri-
tus Professor of Music at Birmingham
University and vice chairman of the Cor-
poration of Trinity College of Music,
London.

DR. J. CHRISTOPHER MARKS, well-
known composer, and organist emeritus
of the Church of the Heavenly Rest, New
York City, died in that city on October 16,
at the age of eighty-three. Dr. Marks
began his career as an organist at the
age of fourteen in Cork, Ireland. He wrote
much church music, one of his most
widely known works being the Easter
cantata, "Victory Divine."

ARTHUR L. MANCHESTER, organist, ed-
ucator, former editor of THE MUSICIEN,
died in Orangeburg, South Carolina, on
October 23, 1946, at the age of eighty-
four. He was a former president of the
M. T. N. A.

J. TIM BRYNN, prominent Negro com-
poser, conductor, arranger, and teacher,
died in New York City on October 3, at
the age of sixty-six. During the first
(Continued on Page 72)



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"FORWARD MARCH WITH MUSIC"

THE ETUDE



So This Is Our Christmas!

So this is our Christmas! the gladdest of days, when all of the world turns hatred to praise. From the very first peal of the bells in the morn that call to us all the Lord Jesus is born, The spirit of love rings out on the air, for what, of all things, can with Christmas compare?

Where is the music that equals the shout that comes with the little ones tumbling about? Look at that stocking with candy and things and all of the wonders that Santa Claus brings. Dear Junior can't get at his playthings too soon and "bang!" there goes baby's new Christmas balloon.

Dear Daddy's suspenders! (I think there are eight, and up in the attic there must be a crate). And auntie's new radio, what's that I hear? Just listen! "It came on a midnight clear." Now mother is showing her new sapphire ring, the nylons Bud gave her, she has everything.

There's sister's piano, "Oh, my, what a dear!" She had never dreamt she could get one this year. What's in this package, and what is in that? Why that's for the puppy, and that's for the cat. The turkey is steaming, what a wonderful smell! And look at that table, there's the cranberry jell!

Oh, what a jolly day! Oh, what a holiday! Christmas is finer and better this year. Oh, what a happy hour! Oh, what a wondrous power! Love has vanquished the terror of fear.

The pine and the holly, the candles aglow and out of the window the blanket of snow Just shout that it's Christmas, our Christmas again with Peace and Good Will coming back unto men. But what of the souls in the war-stricken lands? In Christ's own name we must meet their demands.

So welcome the unseen guests to your feast, for he is most blest who thinks of the least. Just how many mouths will you feed this day? Just how many tears will you wipe away? Our God in His goodness has made us believe it's far more blessed to give than receive.

So on with the business. My, isn't it great to love all our neighbors and never to hate? For that is what Christmas means by "good will" and that is the message we all must instill. Giving and loving will build a new life on the ashes of yesterday's horrible strife.

THEN HAIL TO OUR CHRISTMAS, THIS GLORIOUS HOUR
THAT BRINGS TO US ALL SUCH HEAVENLY POWER!

—James Francis Cooke



DECEMBER, 1946

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The Story of Christmas

Silent Night

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O Little Town of Bethlehem

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*From Heaven High
& Come to You.*

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As told by the titles of
Christmas Carols and Hymns.
Silhouettes by Harvey Peake.

Joy to the World!

IV

Hark! The Herald Angels Sing!

V

How Brightly Beams the Morning Star!

VI

O Come, All Ye Faithful!

X

*It came upon the
midnight clear.*

XI

Christians, Awake!

XII

Master Programs
Again on the Air
by Alfred Lindsay Morgan

WITH very little fanfare and not much advance publicity, the best musical programs of the fall and winter season have returned to the air. Conductors Toscanini, Ormandy, Koussevitzky, and Rodzinski, each has taken his place at the helm of one of the great American orchestras. And a new conductor has joined their forces, George Szell, leading the Cleveland Symphony Orchestra—one of our best musical organizations—in a weekly series of concerts (heard Mondays from 11:35 P.M. to 12:35 P.M. on National Broadcasting System).

A.M. over the Mutual Broadcasting System. Toscanini's return to the NBC Symphony podium was delayed a week owing to a special performance by that orchestra on October 20, under the direction of Franco Zeffirelli, for the United Nations General Assembly. The noted Italian maestro will be heard on sixteen broadcasts in all this winter, presenting some music he has never played before on the minor Symphony, K. 183 and a performance of Verdi's *La Traviata* in two sessions. Toscanini will conduct seven concerts from October through December 8. The next eight will be divided between Fritz Reiner and Eugene Senkara; after which the maestro will return for nine more programs from February 9 through April 6.

April 6.

Eugene Ormandy and The Philadelphia Orchestra are back on the same schedule as last year—5:00 to 6:00 P.M., EST, Columbia Broadcasting System. These special Saturday afternoon concerts originate from the Academy of Music in the famous Quaker City and are picked up and transmitted through Station WCAU in Philadelphia. Ormandy's programs usually feature a prominent soloist and are skillfully blended to include familiar classics and some modern music.

Serge Koussevitzky broadcasts from every Saturday Theatre, Cambridge, Massachusetts, on the American Broadcasting Company from 9:30 to 10:30 P.M., EST. American Broadcasting Company). Dr. Koussevitzky favors familiar selections and one heard in his programs.

has recorded are included in his new Symphony began its season at Carnegie Hall on the air on October 6, with Arthur Rodzinski conducting. There will be twenty-one broadcasts during the season, with guest conductors appearing several times. Dr. Rodzinski at various points in the season—these include Bruno Walter, Leopold Stokowski, George Szell, and Charles Munch. The *Symphonie de Paris*, first made making its first American appearance. A brilliant array of soloists is scheduled to be heard during the Sunday afternoon broadcasts; among them pianists Claudio Arrau, Art Schnabel, Alexander Godowsky, J. M. Sanromá; violinists Mischa Elman, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin; and Joseph Sigeti, and Jacques Thibaud for performance.

George Szell, discussing the concerts of the Cleveland Orchestra said: "An effort will be made to strike a fair balance between the standard classics, masterpieces, and important compositions of contemporary composers, including many living Americans."

nouncement of the forthcoming opera very far ahead. But plans for the season were given out. For the first time since broadcasting started from the Metropolitan, six operas to be heard have been selected by radio listeners. These were chosen in the poll conducted at the end of last season; the works are "Aida," "Carmen," "La Traviata," "Der Rosenkavalier," "Boris Godounov," and "Hänsel and Gretel." Several of these are being especially revived this year by the operatic management. There will be eighteen Saturday broadcasts in all.

For those who like chamber music, which remains the most ideal medium in broadcast, we recommend the Fine Arts Quartet on the American Broadcasting network, 11:00 a.m. to 11:30 a.m. (EST). The ensemble, comprising Leonard Socolow, horn; violinist, and Spensky, violinists; Sheppards, cello; and Schnob, double bass, is an extremely admirable one. The group George Sopkin, 'cello, has frequently appeared on the radio performing well-known quartets and on occasion invites a guest soloist to join them in a quintet performance.

Power Biggs began his fifth year on the Columbia network, morning organ recitals over the radio, in 1937, and on September 15, Mr. Biggs is the man who preceded and followed the late Mr. Biggs. Immediately, he has been concentrating on the organ compositions of Handel and Bach, but he has also been playing a considerable amount of transcription on the organ compositions of Haydn and Beethoven. In this connection has been his first recital in transcription by Arthur Fiedler and his first recital in transcription by both Handel and Beethoven. Mr. Biggs is heard from 11:00 a.m. to 11:30 a.m. (EST).

9:15 to 9:45 A.M. EST.

The wandering troubadour, as he is known, Burl Ives, has a weekly program over the Mutual network—Fridays, 8:30 to 9:15 P.M. EST. Ives' warm and appealing delivery of folk melodies has won a name for himself as the most popular of the musical sitters in him from coast to coast. He is one of the most gifted folk singers now before the public.

His songs are for true lovers; if one has the preconceived idea that he will not enjoy folk songs, we invite him to listen to Ives. There is a fine sentiment, a deep feeling of humanity, and a delicate touch of humor in the songs that Ives sings. His story, over, his voice is sympathetic and his melody is universally communicative.

His is the greatest series. Mr. Ives will sing many of the three hundred songs he has collected in his tramping through the forty-eight states.

The Columbia network School of the Air began its second month year on September 30. The broadcasts, which began Monday through Friday, are from 5:00 to 7:30 P.M. EST (for other time zones, see the "Time Zone" daily paper). The Columbia network's programs are again known as "School of the Air to Music." There is no question in our minds that these programs will "delight your entire family." We agree with the broadcast director, "These series" will entertain the youngest, and gratify the eldest." These programs are admittedly planned to be both entertaining and pleasantly informative. The Columbia Concert Series, which is the main attraction of the broadcast, will present not only the familiar but new and old music. Programs of the month are "The 'String Family Reunion'" (September 30), "Hansel and Gretel" (October 7), "Humperdink's delightful opera" (December 4), "Merry Christmas"—a program of Christmas songs (December 11), "The Christmas Nativity" (December 18), "The Christmas Carol" (December 25), and "The Christmas Carol" (December 26).

Speaking of the invitation to Music series (the first of which is on Wednesday next, 11.30 to midnight), this program still remains one of the most interesting and unusual on the air—on it we hear music which is seldom performed in the concert hall, and practically never heard by way of disc elsewhere. Mr. Herrmann recently left for England to conduct a series of concerts in the British Isles. During his absence a number of composers have been invited to officiate in his place.

The Story of Music the National Broadcasting Com-

The Story of Music The National Broadcasting Company's Thursday evening program (heard 11:30 P.M. to Midnight), returned to the airways on Oct. 31. Listeners who followed this broadcast series last year will recall it traced the development of symphonic forms. This year, the program will be devoted to the lyric theater—opera and operetta music from the early part of the 17th century to the present time will be programmed on the new series. (Continued on Page 71)

RADIO

"FORWARD MARCH WITH MUSIC"

CORRESPONDENCE OF THE MASTERS

"LETTERS OF COMPOSERS." An Anthology, 1603-1945. Edited by Gertrude Norman and Miriam Lubell Shrifte. Pages, 443. Price, \$5.00. Publisher, Alfred A. Knopf.

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COMPOSERS' BIOGRAPHIES

"OUR AMERICAN MUSIC." By John Tasker Howard. Pages, 841. Price, \$5.00. Publisher, Thomas Y. Crowell Company.

This is a third revised and reset edition of the original work published in 1931, giving the author's personal appraisal of the achievements of American composers. It is not representative of the larger field of musical development in America and varies distinctly in selection from other standard accepted works in musical biography. The new edition contains many new names not found in the earlier edition of this work and should be a welcome addition to the musical library.

A NEW ORCHESTRAL AND BAND GUIDE

"BAND AND ORCHESTRA HANDBOOK." Pages, 136. Price \$1.00 postpaid. Publisher, Pan-American Band Instrument Co.

The Pan-American Band Instrument Co. has issued a work of one hundred thirty-six pages, bound in cardboard, and selling for one dollar, which is one of the most practical, condensed, and helpful volumes we have ever seen on this subject. The book is thoroughly modern in its approach to the ways of organizing and maintaining a band. It has numerous illustrations and excellent text, indicating how the various instruments are played, how to conduct, how to record and broadcast, how to raise funds. It is likely to find an immediate adoption by leading American universities, colleges, and schools. It answers so many of the questions that have been coming into *This Editor* for years that your reviewer recommends it in the highest terms.

REMEMBERED MINSTREL

"JAMES A. BLAND ALBUM OF OUTSTANDING SONGS." A Collection for Voice and Piano (with bibliography). Compiled, Edited and Arranged by Charles Haywood. Pages, 72 (sheet music size). Price, \$1.50. Publisher, Edward B. Marks Music Corporation.

EUROPEAN readers are familiar with the restoration of interest in the Negro composer and minstrel, James A. Bland, whose compositions (including *Carry Me Back to Old Virginia*, *In the Evening by the Moonlight*, *Oh, Dem Golden Slippers*, *In the Morning by the Bright Light*, *De Golden Wedding*) have sold in the millions. Mr. Haywood has assembled many of Bland's "hard to get" numbers and has prefaced them with an excellent life story of the remarkable figure of the last century.

THE ETUDE

DECEMBER, 1946

"FORWARD MARCH WITH MUSIC"

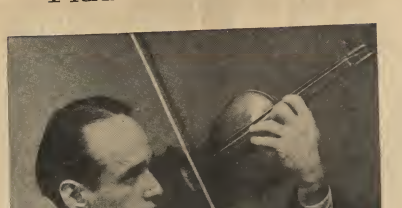
THE WAR came to Poland with such lightning swiftness that in 1938 it seemed no time at all before I was obliged to leave the life of a musician to soar into the air above my beloved native land, amid clouds of shells and the smoke of battle. It is true that for decades all Europe had an instinctive feeling that the time when the volcano of war would burst out again was inevitably approaching, but no one wanted to believe it or confront it. Yet in Paris in 1939, a whole year before invasion was thought possible, the art works of the Louvre were being transferred to secret hiding places. In 1938, in fact, when Chamberlain went to Munich, trenches were already being dug in England.

Thibaud Advises Wisely

Poland was then a self-sustaining, happy, growing country of great age, but sufficient, youthful vitality, and did not want to face the ogre of reality. It had made preparations to meet attack, but no such overwhelming attack as the Nazis brought like a bolt of lightning. Life in Warsaw, before the War, was delightful. My father was a prosperous manufacturer and I had exceptional educational advantages. We were the kind of social life and school life that left little to be desired. Among other things, I won several championships in tennis. My brother had studied the violin, and when I was fourteen I grabbed his instrument and started playing as though by instinct, as I had had no instruction. My astonished family had no thought of my becoming a musician, but I commenced taking lessons regularly on the violin, practicing in a more or less dilatory fashion. My family sent me to the Sorbonne in Paris to study law. I remained there for two years but was not graduated.

Once, when I was playing the violin in the home of a friend in Paris the eminent French violin virtuoso, Jacques Thibaud, was also a guest. He came to my door one night and asked if I had studied the violin, and then insisted that I come to his home on the following day. I was thrilled by his invitation and for a time continued with both law and music. Thibaud was teaching at the Ecole Normale de Musique, which also had on the faculty Cortot, d'Indy, Enesco, Dukas, Casals, and Boulanger. One day I stepped into the examination room, although I was not expected to come there for examination for another year. However, I desired to enter the International Violinists' Competition in Poland and for this I had to have a diploma from a representative music school. To the great surprise of all, I passed the examination and soon found my way back to Poland. There were violinists of high ability in the competition, which was opened by the President of Poland and was adjudicated by a jury of twenty-four professors of high distinction. Among them were French, English, Hungarian, and I had acquired French, German, and some Russian (besides my native Polish), but spoke no English up to this time. Instantly I felt myself entirely overwhelmed by the presence of Thibaud. He had the doctor's instinct for diagnosis. He could tell instantly what was wrong and how it could best be corrected. This was based upon his enormous personal industry

Fiddler in the Sky



STEFAN KRAYK

by Stefan Krayk

Polish violin virtuoso and critic Mr. Stefan Krayk (pronounced Craike to rhyme with coke, as it is an Anglicized form of Krokoman) came to America in December 1945. With him he brought an unusual record of achievement, as indicated in the following article. Krayk referred to him as "young violinist of extraordinary artistic excellencies." Before the War, in London, Mr. Krayk went with his teacher, the late Carl Flesch, to the shop to purchase a coveted Stradivarius violin. They found Fritz Kreisler about to purchase the instrument. Flesch exclaimed, "Fritz, you have plenty of violin. Let this boy have this one!" Thus, Mr. Krayk acquired a famous instrument. He was born in Warsaw, Poland, August 19, 1914. Blue-eyed and blonde, he was the son of a wealthy manufacturer and lived the happy life of the Polish capital, indeed becoming a tennis champion. His parents sent him to Paris to study law at the Sorbonne. While in the French capital he met Jacques Thibaud, who induced him to study violin. Thereafter he studied with the great violin pedagogue, Carl Flesch, in Baden-Baden. In 1938, after several months, he returned to Poland and joined the Air Force, shooting down sixteen planes before his country was overwhelmed. After the defeat of Poland he escaped through Yugoslavia, Switzerland, Southern France, walked over the Pyrenees to Spain, and then to Lisbon, where he obtained passage for London. There he played concerts for Polish relief and joined the United States Army, as a Special Service Officer in charge of choruses. He performed before over eight million troops, sometimes giving ten concerts a day. Finally he arrived in the United States. He became a citizen in 1946 because of his three years of service in the U. S. Army, although he saw his adopted country for the first time last December. Mr. Krayk is now a member of the Philadelphia Orchestra.

In the past and his wide experience with great musicians and the art of music. While he laid great stress upon technique, he never forgot that the beautiful music itself was the main objective.

An Important Step

After two years' study with him in Baden-Baden and in London, England, he made me his assistant. I remained with him nearly five years, and in this time built up a comprehensive repertoire. He was one of the first teachers who approached the technical basis of violin technique. It is essentially a matter of the cultivation of an aesthetic feeling. It is impossible to outline in words in a written article the basic principles of the mechanics of tone. It must first be felt within and illustrated in person through practical examples. What one can teach, as far as tone is concerned, is largely the application of the right muscles in developing a vibrato. Some players and students instinctively use the proper muscles, as in the case, for instance, of many Gypsy violinists. Consequently their playing is supple and relaxed, so that accurate velocity can be developed, but the method of doing this must be started on by the teacher in person. It would be too dangerous to present in printed words, for experimentation by the self-help student. Many violinists occasionally produce nice sounding tones, but the mechanics are defective. If such a student tried to correct this by himself, he might lose a nice quality of tone by misunderstanding the basic principles of mechanics.

In the student's approach to practice, he must not waste time with false objectives. He must have definitely in view what he wants to do as a move as distinctly toward this goal as is conceivable. In fact, there are three general principles which should guide his work of practicing any composition. These are:

1. The automation of his technical means. Psychologists have made clear to educators that a series of brain and muscle habits make what might be called "channels in the consciousness." If these channels are followed precisely, many, many times, a kind of automatism develops.
2. The training of the mind to a subconscious performance.
3. The correction of technical deficiencies and the elimination of obstacles which might occur during the subconscious performance.

If these principles are adhered to, consecutively, every day, after a period of say, two weeks, the student will find himself able to give a subconscious performance of the composition without finding any more technical deficiency, as the aim is obtained.

A Practice Procedure

In order to put this into practical development, the student should practice in the following manner:

1. For automatism he must divide the composition into short blocks or passages. He must start out by repeating each section in such a slow tempo that he is able to concentrate on the mechanics, correct the bow, without stopping until he reaches the end of the section. Each section should be repeated at least six times.
2. The training of the mind to a subconscious performance. The difficulty the student encounters when he plays in public for the first time is that he plays with a different mentality than that which surrounded him while he was practicing. I have seen this over and over again. He is nervous, tense, and uncertain. The reason is that while he has been practicing, his mind has never been trained for public performance. Therefore, when he is practicing a piece all through, he must imagine the same conditions that would confront him if he were before an audience. The blocks or sections he has formerly been practicing have now become a single unit. He must now play at the proper speed, making allowance for mistakes of any kind which may arise. Every time a mistake occurs, he must stop for a moment, without irritation, and mark the place. Mistakes are natural and must be expected. He must not correct the mistake right there; he must go on to the end.
3. He must now analyze every mark and spot on the score and put the only one possible mistake occur. Then, through specialized exercises, he must try to overcome the difficulty. If a mistake occurs through lack of general technique, he must find in his study material the right technique to develop to correct the mistake. In the same process must be repeated every day. At first he must play the blocks very slowly, then he must play the piece through at proper tempo, just as he would for an (Continued on Page 716)

DO YOU love to sing? Would you rather sing than do anything else in the world? If your answer to these two questions is "Yes," then you have at least started on your way. But wait a minute. Let's not dream about fame, and orchids, and ermine wraps until we have earned them.

If you are the young aspirant who wishes to make money, a singer you must have the patience, the intelligence, the industriousness, and the persistence to continue your work no matter what unfavorable circumstances may arise, and to continue the work until your goal is reached.

During the many years that I have been a teacher of singing in New York City, preparing singers for a church, and concert countries boys and girls have come to my studio to ask, "Do you think I will be able to have a singing career?" If such an aspirant has a personality that sings with feeling and if the voice has an appealing quality, I am able to say, "You sound very promising; but let me remind you that although you have a lovely voice, no one in the world can promise you a career. However, I can promise that if you are willing to do the work that will prepare you for your own niche, on the level of your abilities, and your particular talents, you will be able to earn your living in the vocal field."

Choosing the Right Teacher

When should one start to study voice? If you can find a teacher who will build your voice, and widen your range without strain, I think that at any age, or years of age, or any time after that is the right time to begin to study.

Choosing the right teacher is a delicate task, because your fingers and your parents are more apt to choose the wrong one. They are captivated by extravagant promises and verbal guarantees. Stay away from such a charlatan, and musical racketeer, who will waste your time, ruin your voice, and devastate your pocketbook. He can be recognized by his promises of free scholarships, or partial scholarships, his over emphasis on commercialism, his glib sales talks, his too attractive advertisements, his impossible guarantees of what he can do for your voice and career, and his know-it-all talk about television technique, and the fantastic lie.

Find a teacher who has won praise for his training, tone, and correct diction and recognition as a singer and who also has the ability to explain voice production and vocal expression so that you may know what you are doing and why. You must learn how to coordinate relaxation with right action, just as you learn it in performing any sport, like swimming, or golf, or tennis. This means building a strong breathing apparatus and co-ordinating it with a relaxed, open throat passage. In this way you will be able to build your voice while widening your range until you are able to sing smoothly with a resonating quality from your lowest tones to the middle tones, and from the middle tones to your highest tones. A fine singer must have fine pronunciation. The teacher should show you how to handle your consonants with lightness and precision, so they will be clean cut without interfering with the resonant flow of your voice.

Your teacher should also help you to develop your personality. This can be done while you are learning songs, and preparing them for public performance. You should be learning how to act in the story of your song and to make it of significance. As each song is a new experience, you must be coached on how to convey its inner meaning in the unique manner that fits its peculiar style. The training of the mind, the poise, the confidence, platform manners, showmanship, and teach you how to put various types of songs across the footlights.

Of course, for the musicianship you have, the bet-

"Do You Want to Sing for Money?" by Crystal Waters

One of this country's most distinguished vocal teachers, Crystal Waters, trains the voices of concert, operatic, stage, radio, and screen stars for singing as well as for speaking. She is the author of "Song, the Substance of Vocal Study," and many articles on the voice published by The Trust, Good Housekeeping, Woman's Home Companion, Parents' Magazine, Photoplay, Youth, and others. Her public lecture on the voice is entitled, "Your Voice Can Be Your Fortune." She has taught singing at Columbia University, and is now the director of voice and speech of The School of Radio Technique, in Radio City, New York City. "Your Voice Can Be Your Fortune" is the title of the article. Many times people who Miss Waters says that they were supposed to know tried to discourage her, but she was determined to find and maintain her place, and she did find it in the vocal field. She started as a church soloist, and then she borrowed the money to go abroad to study, and returned to sing in concerts, radio, and church, and to teach singing. During World War I she sang popular songs and ballads to the A.E.F. in "The Waters Concert Unit." Since then she has maintained her own vocal studio in New York City.

—Editor's Note.

ter singer you will become, and the more you will be able to earn. Learn how to play an instrument, preferably the piano. Also, go to a music school or to a private teacher, where you can learn more about rhythm, ear-training, musical theory, and sight reading. In New York City, we who are members of the New York Singers' Teachers' Association, have the opportunity of sending our students to classes in musicianship, acting, languages, operatic training, at little cost to the student. The quickest way to start earning money in the

but to be sung by everybody, in all of the living rooms of the country, for fun. That's why it takes far less vocal training, musicianship, and musical intelligence to make a success of singing them in public than singing classical songs and grand opera arias. You will need a teacher who will sympathize toward your purpose if you decide to start this way, and one who understands the requirements of singing popular songs. Such a teacher can be of great help to you by teaching you how to breath deeply and naturally, how to regulate your breath for your voice, how to pronounce your words correctly, unaffectedly, and to sing in an easy, conversational manner, and how to put your songs across to the public. Yes, you should learn to sing across to the public, and at the same time. They will help to steady your voice, clarify your vowels and consonants, and greatly improve your musicianship. But if your heart's desire is to sing grand opera, leave that singing until later. Let its grand dramatic style take you away from communicating a simple message to direct naturalness.

Once you become a success on the stage or on the radio you will have plenty of time and money to continue your studies until you master the art of singing classical songs and grand opera, if you so desire. The experience you have gained while singing across the microphone, while acting on the stage, will be a great asset to your concert and operatic career. I have known singers from the radio, night clubs, the Broadway stage, and vocal teaching who continued studying, and finally gained a much coveted contract at the Metropolitan Opera.

Your Chance for a Career

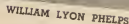
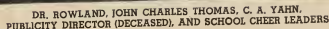
Everyone cannot arrive at the top, for if there was not a big climb up a steep hill to fame and fortune, there would not be any top. However, each year several do get there, and one of them may be you. In all fields of human activity only a few become nationally known, but there is always room in the field for countless others who are rewarded with a substantial income. If you love singing enough to really work at it, it is possible to earn as much as, or more than you might otherwise do.

The main thing is to figure out your assets and abilities and use them to help you climb one step at a time. You may have the voice and personality to become a soloist right away, or you may fit into group, or chorus singing. Perhaps you are better suited to the singing of classical and semiclassical songs, in public or over the radio. You may prefer to be a church soloist, or give costume recitals that are always greatly enjoyed. Perhaps you have a flare for the singing of popular songs, which depends more upon vocal tricks and presentation than greatness of voice, and musical knowledge, and therefore demands less time for training. There are many ways in which you can earn money. Teachers are needed in schools, colleges, and for private instruction. Once you learn fine pronunciation and how to produce the voice, you can teach speakers as well as singers, for the radio, for (Continued on Page 712)



CRYSTAL WATERS
Demonstrating to her pupil, Ralph Dumke

VOICE



by Paul E. Duffield

by Paul E. Duffield

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by Paul N. Elbin

President, West Liberty (West Virginia)
State College, Dean, Wheeling Chapter,
American Guild of Organists

ORGANIST, choir leader, pastor, and layman all have fairly definite ideas concerning what is appropriate in church music. Sometimes the ideas harmonize well. In many instances—according to rumor—clashes have occurred between the organist and pastor or between the choir leader and a layman because of disagreement regarding the appropriateness of music for worship. This article suggests certain considerations with a view to establishing at least a minimum of understanding among all who are interested in church music.

The writer believes that a start towards an agreement on the characteristics of religious music might be obtained by playing a variety of music for an assorted group of people and asking after each selection for a vote on whether the number is religious or not. Recordings could be used, or the compositions could be played on a piano or an organ. The music should be entirely instrumental—no words, for the words would confuse the judgment of the assorted listeners.

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Let's imagine such a seminar. Suppose we listen to the following: *Oh Susanna*, Engelmann's *Melody of Love*, *The Stars and Stripes Forever*, Mozart's *Ave Verum*, and *Brighten the Corner Where You Are*. Unless the last title is closely associated in memory with church or Sunday School, and may, therefore, be included, only the *Ave Verum* will pass as religious music. Martial, romantic, popular, or folk music when heard in direct contrast with really religious music is readily distinguishable.

Here is a further device to crystalize thinking on what kind of music is religious. Ask a group to select a piece of theme music to be used in a religious program. The religious composition that will tell them more than words what type of program is to follow. Tell them that the music must not indicate that the program is a romantic serial, or an army recruiting program, or is to be given by a religious organization. The music must be a statement of what the program will love music, secular marches, and catchy tunes. For a Good Friday broadcast nearly anyone would agree that *O Sacred Head Now Wounded* is the right kind of "happy" music just as Rubinstein's *Chopin's No. 3* is the right kind of music for an Easter broadcast. The "happy" music is desirable, but neither *Whistle While You Work* nor *Anchors Aweigh* would be approved by any thinking group. *Christ the Lord Is Risen Today* would occur to most people; the appropriate music is "religious" and is the only music that is something deeper than mere surface satisfaction.

Surely there can be agreement that some music is definitely religious in character and some music is not. The disputes occur, of course, in the borderland between religious and secular music. Why should we not agree to avoid these disputes by staying on safe ground—by using only religious music for religious services?

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Muscle for worship should evoke the noblest, most spiritual least earthy of all human impulses. "Pretty" music is not suitable for worship. Much of it, like the music of the "Greatest Hits" albums, is too shallow, too erotic mood. Anyone who has seen this opera must shudder to hear the *Barcarolle* played as a prelude for a service of divine worship. All of the following compositions are expensive, and the *Barcarolle* is a prime example. The *Rosary* by Nevill, *Melody of Love* by Engelmann, *O Thou Sublime, Sweet Evening Star* by Wagner—not to mention *Andantino* by Lemare, known to us all as *Moonlight* and *Roses*. "Pretty" music is not religious music. There is a place for it in the church, but not in the place of the music of the church is not ordinarily that place. The trouble is that all this music is shallow, in-

The career of Paul N. Elbin is both notable and startling. He does not claim music as his profession but holds the highest office in the Wheeling Chapter of the American Guild of Organists. He has written several books and has become widely known as a speaker. In Martinsburg, West Virginia, he was the youngest college president in the United States. [He was then thirty.] Dr. Elbin received his A.B. degree at Ohio State University (1926), his A.M. at Teachers College, Columbia University (1928), where he received oral honors (1928) and his Ph.D. in 1929 from the Methodist Episcopal Church in 1934. Dr. Elbin has been an enthusiastic Etudeur ever since his boyhood. He writes: "Music is the interest that supports nearly everything I do. If of second life awaits me, I intend to devote it almost entirely to playing the organ. As for my professional life, I am a college administrator—first, last, and forever—with plenty of music crammed into all available hours."

complete, from a religious standpoint. Religious music should be sincere, should be indicative of a profound faith. *Evening Dreams*, *Moonlight Meditation*, *To a Lily*, may all be lovely little numbers, but they say nothing whatever of religion.

The fact is that there is a literature of music for worship is often forgotten. It is music that is not romantic, martial, symphonic, folk, or dramatic. It is religious music, and its moods are as variable as the steps it takes to divine worship. Hymns are religious music—and they are not monotonous. The spirit of good hymns ranges from the joyful *All Creatures of Our God and King* to the mournful *There is a Green Hill Far Away*. As a Christmas a devout Christian expresses his joy in the ancient carol *O Come, All Ye Faithful*. In moments of solemn self-searching the Christian sings *A Charge to Keep I Have, a God to Glorify*.

The great hymnology of the Christian religion has been debated in the last century by the use in Sunday Schools and other gatherings (once or twice in church services, the writer has heard) of religious songs as distinguished from hymns. The poem is often merely doggerel, the music more fitted to stir the feet than the heart and head. The so-called gospel song is the enemy of good religious music. To be sure, it is often as singable as the latest popular hit of the day, but good hymns are singable, too, once worshippers become accustomed to the use of worshipful music in worship.

Appropriate music is the generally accepted mode of establishing a mood—whether for worship, for a football game, for a twenty-mile march, or for Shakespeare. A musical prelude is part of the usual preparation for worship. The ideal instrument for the prelude is the pipe organ, for many generations the instrument of worship. The theater-type pipe organ, thick-toned and sensual, is not suitable for services of worship. The

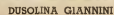
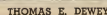
"FORWARD MARCH WITH MUSIC"



Hammond organ, found now in thousands of churches, is capable of such musical variety that one can only say that it may or may not be suitable for worship. The Hammond is a musical mirror of the personality of the player. It is installed effectively — the proper tone-cabinets well located, and played in the spirit of good pipe organ playing, the Hammond can be very effective in devotional services." Surely it is time for serious pianists to consider the Hammond, the better played, a more dignified, stately style, and better than the old-fashioned reed organ. The Organon is more limited in its effects than the Hammond, but the spirit of the reed organ is thoughtless or careless or, at best, likely to be expressed in such a manner as to hinder the spirit of worship.

A string ensemble, trio or quartet, or a small orchestra is sometimes used for the prelude to a devotional service and often with complete satisfaction. Frequently, however, orchestral instruments are bothersome and annoying in religious services. The "tuning-up," or the lack of it, is at times nerve-racking. Moreover, instrumental players are usually so placed that they attract attention to themselves, whereas an organist at a console is—or should be (*Continued on Page 714*)

*For devotional music (including hymns) the author recommends these Hammond combinations: 00 5635 121 or 00 7856 432 (without tremolo or chorus control). He has prepared a list of Hammond combinations that he calls "Tested Recipes" and which he will be pleased to mail without charge to anyone interested who will send a stamped, addressed envelope. Mail your inquiry to THE ETUDE Music Magazin'.



"Let's Talk About the Cup Mouthpiece"

by Marion L. Jacobs

For many students and professional musicians of brass instruments have spent countless hours on the discussion of cup mouthpieces. In fact the "theme song" of almost every player of a brass instrument might well be "The Object of My Affection... is a Perfect Mouthpiece." Many have been so persistent in their search for the ideal mouthpiece that they have become known among their colleagues as "mouthpiece cranks" or "quicks" on the subject.

That the cup mouthpiece is a most important factor in the success or failure of any brass player cannot be denied. That any particular type of mouthpiece is the ideal type has yet to be proven.

When our author has done considerable research and study, is one of the nation's foremost authorities and Mr. Jacobs comes from a long line of experts on the subject. An uncle, Mr. Harry Jacobs of Chicago, with whom our author has done considerable research and study, is one of the nation's foremost authorities and makers of the "made-to-fit mouthpiece." It is hoped that the findings of Mr. Jacobs will prove interesting and helpful. The second and final discussion will be presented in the January issue of *The Trumpet*—Enroll's Note.

While makes the following statement concerning ancient trumpets and mouthpieces:

"The individuality of the (ancient) Russian Horn lies in the fact that it is incapable of giving more than one tone. The small higher notes are due to the octave of their fundamental tones because of the very shallow mouthpiece used. However they have been grouped into an orchestra, each performer occupied with a single note."

There is little known about the cup mouthpiece inventor or those who first used the modern type. From evolution, the cup-like protrusion has developed down through generations and centuries, to the most accurately and scientifically measured mouthpieces.

Much progress was made during the eighteenth and nineteenth centuries in regard to perfecting brass instruments and equipment. We have such inventive geniuses as A. J. Hampel of the Royal Orchestra in Dresden who, about 1753, popularized the use of crooks and tuning slide. By means of a key placed on the bell of a trumpet, Koelbel, a Bohemian musician, around 1760, succeeded in changing the pitch of his instrument one-half tone. Charles Claggett in 1789 invented the first valve, and by 1801 Winding of Vienna improved this by placing five keys on his trumpet, thus enabling him to play the chromatic scale. Frederick Blühm of Upper Silesia in 1813 added the rotary valve to brass instruments and later sold his invention to Stölzel, a German, who, in 1815, added improvements in valve construction; Reidl also further improved this valve and equipment in Vienna. Further of Paris and Antoine Sax, known as Adolph, were instrumental in bringing numerous mechanical improvements to our present day instruments, especially those that are played with a cup mouthpiece. It is reasonable to believe that it was during this period that our present day type of mouthpiece evolved.

The Mouthpiece and Its Qualities

Instruments using a cup mouthpiece are to a certain extent double reed instruments. The player's lips form the double reed. The lips are pressed by the rim of the cup of the mouthpiece, and by the action of the vibrating length of these soft reeds.

It is obvious that the brass instrument's mouthpiece should come as nearly as possible to fitting the player, thus helping to overcome the resistance made by nature, as is accomplished with the single reed mouthpieces which have a table on which the lower lip firmly grips. The mouthpiece with a cup has nothing similar, since the lips are stretched across the entire rim of the cup.

Nature does not form man so that it is natural for him to play a musical instrument. However, in considering this problem, it is known that individual differences are great. Some are (Continued on Page 768)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE STUDENT

CORRECT FLAMS may be played more proficiently, with greater ease, and earlier in the student's program by beginning with the flams too "closed," and gradually "opening" them, rather than starting "open" and eventually playing them "closed." When flams are learned "open," there is a tendency to emphasize the grace notes and play a pattern which sounds more like dotted eighth notes and sixteenths than flams. (Examples 1 and 2)



When learning flams the student should play short strokes with both sticks at the same time; one and one-half inches or two inches is the most desirable height. To play the right flam, he should gradually raise the right stick but not the left; as the motion of the right becomes higher, it will naturally be louder and play later. When learning to play the left flam, the procedure will be reversed: the right stick will be kept low and the left will raise the longer flams. This method of teaching will produce correct flams in a reasonable length of time. After the drum student plays both the right and left flams correctly, alternating flams should be learned. The following exercises are preliminary, and will serve as "stepping stones" to acquiring correct alternating flams. (Exercises 3, 4, 5 and 6)



It is important to emphasize the following: the right stick must be kept low when playing a left flam, and the left stick must be kept low when playing a right flam.

The Paradiddles

The three simple paradiddles, single, double, and triple are known by most school drummers, but as easy as they may seem, they suffer from inferior execution as a majority of performances. The improper technique used when playing paradiddles is caused from over-emphasized accents. They must first be played without accent, and great care should be exercised to keep all notes alike in volume, intensity, and rhythm. The last note of each group is usually played too soon and without the correct amount of volume. Many single paradiddles are played as shown in the following (Example 7).



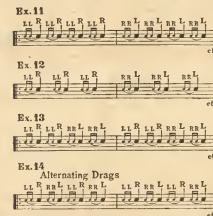
"This is incorrect. Paradiddles should be practiced in such a manner as to make each tone alike. The same theory may apply to all the paradiddles: single, double, triple, flam paradiddle, drag paradiddle number one, and drag paradiddle number two. When the rudiments are executed in the manner prescribed they will be played with better rhythm and control. Practicing the following exercises will help strengthen the weaker portion of the paradiddles. (Exercises 8, 9 and 10)



These exercises may be played twice as fast as eighth notes; similar exercises applicable to the double and triple paradiddles may be adapted from the above examples. Once the single paradiddle is played correctly, the double and triple offer little difficulty. When the paradiddles are well played, slight accents may be applied when necessary, but students should not learn the paradiddles with such strong accents that they cannot play them any other way.

The Drag

The drag is a rudiment very closely related to the flam, therefore it may be studied by using the flam as a teaching aid. First play a series of right flams, using open flams, and then add a rebound to the grace notes; this will produce two grace notes which, in drumming, is called a "drag." Secondly, play a group of left flams, and add the rebound. Next, play alternating flams, and add the rebound. The following exercises will be of great assistance to the student working on alternating drags. (Exercises 11, 12, 13, and 14)



Teaching Sequence

Directors of school bands and orchestras often ask the following two questions in order to teach the rudiments?

2. When do you begin to teach the reading of music to your drum students?

In answer to these questions I would advise: Do not

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

A New Approach to the Teaching of Drum Rudiments

Part Two

by Robert W. Buggert

teach the rudiments exactly as they are listed, and do not teach the open and closed styles to beginning drummers. Elementary students should play the rudiments they know at a moderate speed but with a steady tempo. At the time greater technique is to be attained, it is wise to begin the rudiments slowly, then gradually accelerate. When a potential player begins to play alternating single strokes he is playing a simple form of the single stroke roll which is the fourteenth rudiment. No one rudiment should be studied and practiced for perfection without working on other rudiments at the same time.

The following outline will help to organize the teaching of drum rudiments and preparatory exercises for beginners.

- A. One Flam Stroke
 1. Right 2. Left
- B. Single Stroke Roll
 1. Alternating Single Strokes
 - a. Three c. Seven
 - b. Five d. Nine
 2. Non-alternating Single Strokes
 - a. Four b. Six c. Eight
- C. Paradiddles
 1. Single
 2. Double
 3. Triple
- D. Rolls
 1. Alternate Single Stroke With Rebound
 - a. Three (five stroke roll)
 - b. Five (nine stroke roll)
 - c. Seven (thirteen stroke roll)
 - d. Nine (seventeen stroke roll)
 2. Non-alternating Single Strokes With Rebound
 - a. Four (seven stroke roll)
 - b. Six (eleven stroke roll)
 - c. Eight (fifteen stroke roll)

- E. Flams
 1. Right
 2. Left
- F. Alternate
- G. Tap Flam
- H. Flam—Paradiddle (Flamadriddle)
- I. Flam Accent Number One
- J. Drag
- K. Flam Accent Number Two
- L. Flam Accent Number Two (reversed)
- M. Flams

The important and much neglected factor is the application of these rudiments, and that necessitates the reading of music. Counting time and learning to read music must begin with the first lesson, whether it be a private lesson, a small or a large class. There are many systems which are used to teach counting time. The method applied should be systematic, consistent, easily understood, and taught in a manner that will provide the student with patterns with which he may accurately analyze new and unfamiliar time figures. The rudimental status of most school drummers is ahead of their musical status, and therefore they can perform many rudiments which they cannot readily adapt to band and orchestra performance. School drummers should know their drum rudiments, apply them musically, and learn all the possible applications for them.

Music and Study

Bitonal Counterpoint

Q. What is bitonal counterpoint? What is a good example of it?—M. A. E.

A. Bitonal counterpoint is counterpoint written in two different keys. This device, more generally known as polytonality, has been widely used since 1900, although it has been more generally employed in harmonic writing than in contrapuntal.

Mazurka, Op. 50, No. 3, by Szymanowski is a good example of a contrapuntal position written in two different keys, even though neither staff has any key signature at all. Bartok frequently wrote in this style, as is shown in his "Microcosmos," Numbers 64, 70, 101, 103, and kosmos." Numbers 64, 70, 101, 103, and 105, to cite only a few examples from this 105, to cite only a few examples from this six-volume collection of pieces. Of the most passages from Stravinsky which might be mentioned, one of the most prominent is near the beginning of the second table in "Petroushka," where the first clarinet sounds in the key of C and the second clarinet, in the key of F-sharp, and then a few bars later the piano enters with the same key relationship.

If you desire further information concerning this device of modern music, I can suggest that you read Chapter XV of Marion Bauer's "Twentieth Century Music."

Strengthening Exercises

Q. Before I entered college I had studied music for nearly seven years. Now I find I am not able to practice regularly. I am out of the back of a piano and I am not able to appreciate it very much. If you could give me some finger exercises, they have become so clumsy at times and runs that I find it increasingly difficult to play with ease when I am able to practice.—J.M.

A. I believe that "Sixty Progressive Exercises for the Pianoforte" by Pischner is just what you want. This is an excellent book of exercises to strengthen the fingers. But it is pure technique. If you would prefer a volume of studies which would give you a little more musical satisfaction, try "One Hundred and Sixty Eight Measures for the Pianoforte," Op. 821, by Czerny.

About Music Schools for School Music Teachers

Q. I am a high school senior and wish to become a school music instrumental teacher. I play the cornet and the violin. I have also played drums, tuba, and string bass, but have dropped them. I would like to go to a college where I would not be required to have any more language than I need in this subject. Would you tell me of a good four-year course would consist and also what the entrance requirements would be in such a school?—V. C.

A. Most music schools now require graduation from high school as one of their entrance requirements, and they usually insist on a certain amount of language, and so forth. This is done in order to insure a certain breadth on the part of the musician of the future. For the same reason, the National Association of Schools of Music requires its member schools to include a certain proportion of academic work such as English, history, language, and so forth as a part of the college course. Sometimes these ac-

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

cornet (or trumpet) and violin, and you will need to acquire at least elementary playing knowledge on each of the band and orchestra instruments that you will also take courses in music theory (including ear training) and music history. Possibly you will study piano, and of course you will be required to have a certain amount of English and other academic work, as I stated above. The requirements of the different colleges vary considerably, and the thing to do is to study the courses offered by a number of institutions and then choose one that seems best to fit your needs. It is a fine thing that you are several campuses and look things over for yourself.

Improving Hymn Tunes

Q. I would like to learn how to improve church hymns. Are there any books that I could get for home study on this subject?

A. I have taken no harmony, but have had the first five grades of the Standard Graded Course for Piano and also the graded course for the organ. I can play my tonic, dominant, and subdominant chords in root position and in first and second inversion. I have played for our church choir for ten years and also have done some playing for congregational singing. Thank you for any suggestions you can give me.—M. G. B.

A. I doubt if you mean what you say when you state that you want to learn to improve church hymns, for if you improvise a hymn, who will sing it? I suspect that you mean either that you want to learn to harmonize hymn tunes, or to improvise in hymn-tune style. If the former is what you want, your chief need is a thorough knowledge of harmony and a sense of correct hymn style. It is difficult to state how much one's self, and if it is at all possible for you to find a competent teacher, I would urge you to work with such a person. But if that is impossible, and you must study alone, I would recommend "Hymnology for Ear, Eye, and Keyboard" by Heacox. In working from this, or any other book, be sure that you do not only all the written assignments, but that you are even more important, all the keyboard work. By the time you have finished this book you should be able to harmonize most hymn tunes. If you want to do more work after

that, try "Applied Harmony," Book II, by Wedge. All the time you are doing this by Wedge, you should also be analyzing the chords used in the hymns you play, and trying to apply the lessons of these books to your church playing.

If you want to learn to improvise in hymn-tune style, you will have to have the same complete command of chord structure and chord connection that I have mentioned above, and in addition, have something of a creative imagination. Improvising, like the study of harmony, is best learned under the guidance of a competent teacher. But if you cannot find one, you can teach yourself a great deal along this line, although such study is decidedly difficult. The only book that really treats this subject adequately is "Traité d'Improvisation à l'éclésiastique" by Dupré. But this book is in French, and being a foreign publication, is practically impossible to obtain today. There are, however, a number of books in English that are reasonably good, and by studying some or all of the following, you may be able to learn all you need to know about this matter: "The Art of Improvisation" by Whitman; "First Lessons in Extemporizing on the Organ" by MacDougall; "Extempore Playing" by Richmond; "Extemporization" by Sewall. All of the books mentioned except the French publication, may be secured through the publishers of THE ETUDE.

Evaluation of Volumes of Piano Studies

Q. I. "The School of Velocity" by Czerny and "Selected Studies" Volume Two by Czerny-Liebling are both listed under Grade three and one-half to four in the Academy Press list of piano studies. The second volume is listed as being for the "School of Velocity" with regard to their order of arrangement.

What is the grade of the Berlin "Fifty Selected Studies" from Op. 29, 32, 100 and 124 as arranged by Busoni? Do these studies to be preferred to Czerny's studies of an equal grade?

A. An early study of Idor Philip available for sale studies in about the fourth or fifth grade, or do as suggested by W. B. Matthews, John M. Williams, or Alexander Langer.

A. I am inclined to think that the arrangement in the Czerny-Liebling is the better, but this is entirely a matter of opinion. Many may disagree with me. I can give you straight through a book of exercises, studying each one in successive order.

2. I would say that this volume begins with a series of about Grade three and gradually progresses in difficulty through the grades. Whether Berlin is to be preferred to Czerny is a matter of opinion. The next question may be more difficult to answer. (2) How can I obtain a more powerful vibrato? I am sure I have a good one, but I have heard of many various studies, but I have heard that I need more intensity in the climaxes of my pieces.

—J. C. B., British West Indies

I was very glad to hear from you again and to know of the success you have had in your examinations and public performance. If you can continue your present rate of progress, you should be a well-known violinist before many years have passed. I wish I had the space to

4. I should think that all the books of your list would be equally a fine plenty of studies for acquiring a good legato. But if you feel that you may have more, try "School of Legato and Staccato" Op. 333 by Czerny.

Use of the Upper Arm

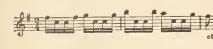
"Would you please explain the following question about bowing? Is every variety of bowing brought about solely by motion of the wrist and forearm, always keeping the upper arm and shoulder perfectly quiet? Most first teachers taught that method, but the teacher I now have believes that a good strong tone cannot be made without the use of the whole arm."

—Miss B. C., Ohio

Your first teacher was evidently a believer in the methods of the old school—rather an extreme believer. The chances are that you were told to practice with a book under your upper arm! Nothing could be more unnatural or less productive of benefit to you.

Teachers trained according to modern methods know that an intelligent use of the upper arm is essential to the production of a firm, vibrant tone and to the acquirement of agility in the lower half of the bow. They know, too, that in a large degree it is the means through which a player's tone is imbued with his personal individuality. Of course, the vibrato is the most important element in a personalized tone, but a bow arm that flows freely and easily runs it a close second. You may have a vivid idea of a glowingly expressive tone, but if your vibrato is faulty or your bowing cramped you will never be able to give utterance to it.

Except in the case of a rapid alternation of strings, almost every change of string should be made from the shoulder joint. Even in a rapid spiccato you should cross with the arm when two or more notes are to be played on the same string. As an example, take this passage from the *Moto Perpetuo* of Ries:



Throughout the passage, which must be played very rapidly, all string crossings should be made with the arm, the wrist being concerned only with producing the spiccato.

In melodic playing, all changes of string should come from the shoulder, except an independent movement of the wrist can only weaken the steady flow of the tone. In general terms, it can be said that the upper arm should always be at the same level as the bow stick, and the wrist which string you are playing on. As you get into the habit of bowing in this way you will begin to feel that the tone is being drawn, not merely from your arm, but from your spirit! And then your tone will very soon show a noticeable improvement.

"Round Bowing" and Vibrato

"... Here are my questions: (1) How can I develop the ability to get the vibrato intensity in changing strings? ... The next question may be more difficult to answer. (2) How can I obtain a more powerful vibrato? I am sure I have a good one, but I have heard of many various studies, but I have heard that I need more intensity in the climaxes of my pieces."

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The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor

that the actual change is imperceptible.

Matters are slightly different when it is a question of alternating strings. It is here that the bowing must be careful that the bow is raised or lowered only just sufficiently to leave one string and take the next. Any exaggerated motion of the wrist or arm can only have an adverse effect on the tone quality.

(2) I am not sure I know exactly what you mean by a "powerful" vibrato. If you mean an intense vibrato, that is something you will develop naturally, provided that your present vibrato is free and relaxed, just as soon as you feel an irresistible urge towards intensity. At your age it is normal that your climaxes lack the intensity a mature artist would give to them. Time will take care of this!

However, by all means, on your vibrato. Play three-measure scales, holding each note about four seconds and using the wrist vibrato and the arm vibrato to alternate notes. To have a good control of the vibrato, you should be able to produce it from the wrist or from the arm at will, as well as be able to blend the two into one motion. Then, using longer notes, you should learn to increase or decrease the width of the vibrato, and also its speed. But be careful that your arm does not become tense. If it does, stop at once. An expressive vibrato can be produced only by a relaxed arm and hand.

If you have THE ETUDE for July, 1944, you will find in it an article of mine on the vibrato from which you will probably get some helpful ideas.

One more thing: Don't try to play with intensity because you think you ought to. The kind of intensity that turns a strained style of playing. Wait until the urge to intensity is within you and you must give expression to it. And remember that it is not expressed merely by straining the bow, but by the force of the arm. You may have a perfect vibrato, but if your bowing is not firm, supple, and sensitive, real intensity will elude you. It is not enough that you may want. Let your musical development come naturally.

Position of Little Finger on Bow

"It is ever permissible or proper, according to the tenets of good violin pedagogy, to lift the little finger of the bow hand, to form a 'hook' of the forearm and wrist, and, unfortunately, once removed me for doing it, but at times I do notice a

decided tendency to do so. I noticed a rather good orchestra violinist doing the same thing at a concert, and asked him why he did it. He said he did it in the middle and other light bowings to eliminate muscular cramp. However, I am not sure of authority, although he secured excellent results."

—H. W. S., Wisconsin

No matter what you may have been told, there is no law against raising the little finger when it is not actually being used. In certain bowings and in certain parts of the bow it is not necessary to have the finger in contact with the stick. If it is not fulfilling its natural function, there is no harm in lifting it, provided that you have a tendency to do so and do not raise it deliberately.

However, certain types of bowing do need the cooperation of the little finger, and then it should always be on the stick. As you approach the frog on an Up bow, the finger becomes increasingly more important, for it enables you to balance the bow sensibly. If it is off the stick, the bow has a tendency to sag towards the next lower string. And a flexible use of the finger is essential in making a smooth change over from the frog. So you may assume that as a rough rule it should be on the stick when you are playing in the lower half of the bow.

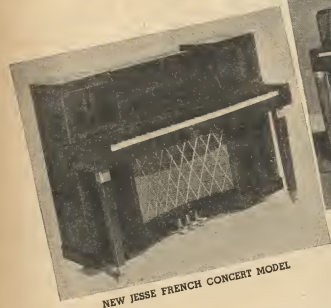
The cooperation is also most helpful in the playing of a *forte martelé* passage in the upper third, for the pressure exerted enables the relaxation of the bow pressure, which must be instantaneously to the next lower string. In a passage of moderately slow spiccato, too, where the spring of the bow must be controlled, the finger should be on the stick. The ricochet in the upper half of the bow is another bowing in which its balancing power is needed. In fact, any bowing that needs an effective counterbalance to the pressure of the first finger requires the use of the fourth.

But there are many types of bowing in which this is not the case. When you are drawing a firm, steady tone, the little finger of the frog is not the point, the little finger may well be lifted as the middle of the bow is passed. In the upper half of the bow, tone is produced by turning the forearm (the forearm that is, rotating it from the elbow joint slightly towards the body. If the fourth finger is held on the stick it has a tendency to hinder this inward turning of the forearm. The same thing applies to the *detaché* in the upper half. In this bowing, the player must exert a continuously firm pressure on the string, again by means of the forearm. If the fourth finger is held on the stick, the tendency again will be to diminish tone production instead of to enhance it. For a passage of rapid arpeggios in which the spring of the bow is not controlled by the player, the finger can perform no useful duty and should certainly be lifted.

In other words, don't be in a hurry. Let your musical development come naturally. The great Belgian violinist Vieuxy, who was a master of rapid arpeggios, always played with a firm and an amazing blend of vigor and delicacy, almost never had his fourth finger on the bow. Another player, having a long finger, can keep it on the stick all the time, (Continued on Page 116)



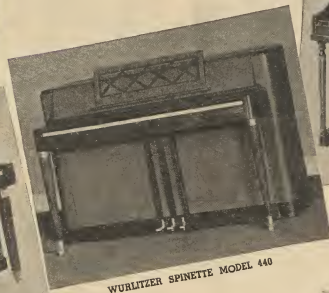
KIMBALL CHIPPENDALE 78



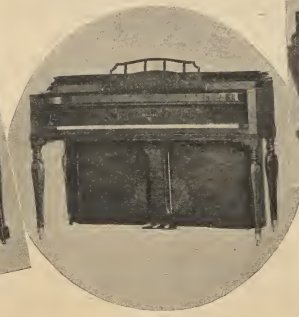
NEW JESSE FRENCH CONCERT MODEL



LESTER BETSY ROSS SPINET STYLE 39



WURLITZER SPINETTE MODEL 440



KNABE STYLE V



WEAVER VICTORIAN SPINET



HADDORFF LOUIS XV VERTICHORD STYLE L

The Spinet Rules In the 1947 Piano Field

The old-fashioned upright piano has been supplanted by the smaller, more graceful spinet or vertical type. Here are the styles of leading makers for 1947 (that is, if you are lucky enough to get one). Of course there will be plenty of fine grand

pianos in the future, but at the present time the manufacturers are concentrating upon the smaller instrument in the battle to meet the altogether unprecedented demand. All manufacturers are now working at top speed.



BALDWIN ACROSONIC STYLE 537 IN MAHOGANY



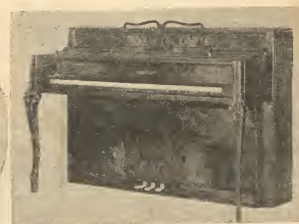
STEINWAY HEPPLEWHITE SPINET IN WALNUT



GULBRANSEN MASTERTONE



MASON & HAMLIN STYLE E



CHICKERING LOUIS XV STYLE C



EVERETT NEW SPINET TYPE MODEL



IVERS & POND STYLE C



STORY & CLARK STYLE 33

An Unknown Liszt Portrait

by Margit Varro

[illegible]

Some ten years back, for example, I had the chance to drop in fortune of finding in an obscure little shop in Budapest the impressive group portrait which is reproduced here. Liszt is seated at a decorative dummy piano, his hands crossed over his lap. He is surrounded by his wife, with his daughter Cosima at his left, his son, Franz, at his right, and his nephew, Hans von Bülow standing behind him. The Hungarian National Count Leo Festetics, director of the opera house, stands next to Cosima.

The date of the picture is indicated approximately by the costumes of Cosima's and Hans von Bülow's attire. The Count is shown wearing the characteristic national costume of Hungary, which was popularized by Liszt himself in the 'sixties by Hungarian patriots protesting against foreign oppression. Since Cosima was in the first rank of the world premiere of Liszt's "Legend of St. Elizabeth" in 1865, the picture must

have been taken in August of that year.

My lucky find turned out to be unigue. The portrait, which was displayed in the exhibition of Liszt portraits, brought to Budapest from all over Europe, was the fiftieth anniversary of his death was celebrated there in 1935. Neither his surviving descendants nor the Liszt students assembled in the wonderful reception facilities available in the city, nor the exhibition, enabled me to verify that there has been no reproduction of this picture in any of the Liszt biographies or iconographies. Hence it is because the music lover's attention, not only because it has been unpublished so far, but also because of its various biographical implications.

Cosima

The vicissitudes of Liszt's relationship with his daughter and von Bülow—before and after Cosima's marriage to Wagner—are of such human interest that it seems worth while to review them briefly, although many a reader may be aware of them. On the other hand, his connection with Count Festetics probably is not equally as well known, and therefore its description might add a few touches to our mental image of Liszt. Our group picture reveals at once Cosima's striking resemblance to her father. It was this fateful resemblance

resemblance to her father. It was this lateral form

biance which magnetically attracted von Bülow as well as Wagner. Both men—the one linked to Liszt by the disciple's adoration for his master, and the other by the ties of consanguineal aristocracy with the composer—saw in her the fulfilment of her father's genius. . . . Her engagement to Cosima in 1856, von Bülow, then twenty-six years old, wrote to his prospective father-in-law: "What I feel for you is closer to you through love. The thought of you is to me all the happiness I could expect in this world. . . . In my eyes, Cosima Liszt surpasses all other women not only because she is to you, and also but mainly because of her many of her qualities, she is so perfect a mirror of your personality. . . . And Wagner, who was fifteen when his life was united with yours, faithfully reflected you. . . . I have reached myself to write to Liszt: "Although I am not permitted to tell you from me, my most intimate friend, how much I love you, I feel that I am close to you, and I feel that I am with you every day. . . . You were the first to enfold me through your love; now she will accomplish what I never could through you. . . . I am astonished by myself. . . . This letter was written by me, and I am not ashamed of it. . . . Wagner's professed hand to Liszt, the first step towards an impending reconciliation between the two, was motivated by the desire to re-establish the intimate relationship between step step it was, for Cosima's father daughter had been abruptly severed when she dramatically deserted von Bülow after our reign Wagner in Switzerland. . . . Liszt, who held her group picture was the most beautiful and the most devoted of his life, the people of great affection and esteem, since his Hans," since he was the one to suffer most acutely among those involved in the family-drama

Ill-Concealed Resentment

[illegible]

Regarding Liszt's relations with von Bülow, I should like to quote Alexander Siloti who was one of Liszt's last great pupils, and who repeatedly heard him talk of his disciples. In Siloti's book "My Memories of Liszt" we read: "Bülow and (Continued on Page 718)



A HUNGARIAN LISZT PICTURE
Cosima von Bülow, Count Leo Festetics (Director of the Hungarian
National Theater, Budapest), Franz Liszt (at piano), and Hans von Bülow.

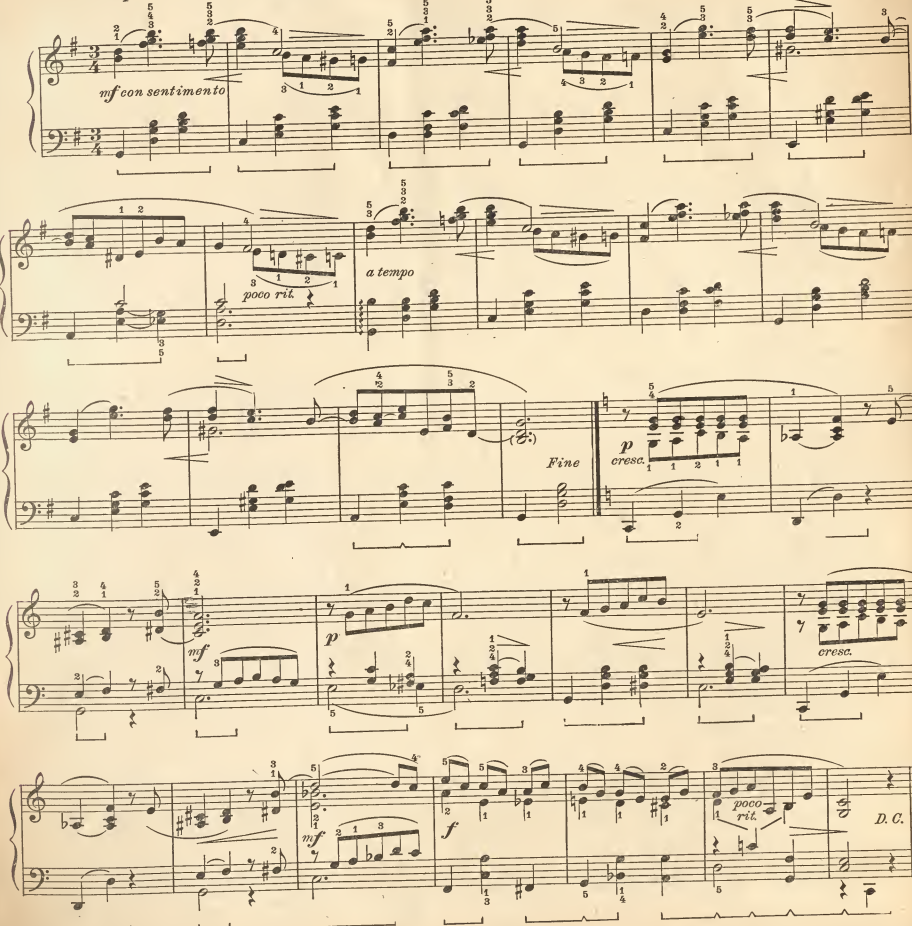
"FORWARD MARCH WITH MUSIC"

SOMEWHERE IN OLD VIENNA

In pre-war days it was the custom (and probably still is) in the little summer gardens in the hills around Vienna for groups of musicians (usually a violinist, an accordionist, and a singer) to go from table to table, singing songs as requested by the guests. Should this custom ever pass permanently, the heart would go out of Viennese music. Mr. Lane has caught this folk-song type beautifully in this composition. Grade 3.

VERNON LANE

VERNON LANE

Tempo di Valse Viennoise ($\text{♩} = 50$)

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CHRISTMAS CANDLES

Here is the most famous of Christmas songs embedded in a frame of Christmas bells. The opening and closing bell section should be played with the tinkling effect heard in carillons. Grade 3-4.

MYRA ADLER

Allegro vivace (♩ = 152)

FOLK SONG

Grieg speaks his native Norwegian musical tongue as does no other Scandinavian composer. Gade lost a great opportunity in affecting a German flavor at times. In the second section of this composition the dotted notes on the treble clef may be held with the thumb of the left hand, as indicated by the brackets. Grade 4.

EDVARD GRIEG, Op. 12, No. 5

Con moto M.M. ♩ = 120

VALSE IN A^b

In 1905 Johannes Brahms wrote sixteen waltzes as piano duets. Many were so melodious that they are now best known in solo form and are among the composer's most popular works. The *Waltz in A-flat* should be played with great restraint throughout, almost as though it were played on a harp or zither. Grade 8.

JOHANNES BRAHMS, Op. 39, No. 15

PRELUDE IN D MINOR

This romantic, quasi-dramatic composition is one of the composer's best works for the piano. It leads up to a fine apostrophic climax and then dies away to a subdued ending that the old-time dramatists would have called the *catastrophe*, such as is found in the last pages of Shakespeare's "Romeo and Juliet." Grade 4.

REGINALD DE KOVEN, Op. 165, No. 3

INDIAN LEGEND

This distinctive composition should be a favorite at student recitals. It offers *bravura* possibilities, but to insure relative tone values, the dynamic marks should be very carefully observed. Grade 4-5.

EDNA BAYLOR SHAW

Andante e placido (♩=72)

The first system of the musical score for 'Indian Legend' is written for piano. It begins with a treble and bass staff. The tempo is marked 'Andante e placido (♩=72)'. The first measure is marked *pp* and *teneramente*. The melody in the right hand features a series of eighth notes, while the left hand provides a simple harmonic accompaniment. The system concludes with a *p* dynamic marking.

The second system continues the piece. It features a *piu cresc.* marking. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. The system ends with a *subito p* marking and a *rapido* tempo change indicated by a double bar line and a new key signature.

The third system begins with a *mf* dynamic. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. The system ends with a *p rubato* marking and a *rapido* tempo change indicated by a double bar line and a new key signature.

The fourth system begins with a *Tempo 1* marking. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. The system ends with a *p teneramente* marking.

The fifth system begins with a *mf* dynamic. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. The system ends with a *p* dynamic marking and a *slentando* tempo change indicated by a double bar line and a new key signature.

WALTZING MANIKINS

WALTER O'DONNELL

Grade 4.

Tempo di Valse ($\text{♩} = 66$)

Grade 4.

Tempo di Valse (♩ = 66)

mf grazioso

(To Coda)

mf riten.

a tempo

mf riten.

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THE ETUDE

The image shows a page of a musical score for piano, likely from a theatrical production. The score is written for piano and includes various musical notations such as tempo changes (a tempo, poco rit., accel., riton., allarg., ff veloce), dynamics (mf, ff), and articulation (accresc., rit.). The score is divided into sections, including a Coda and a final section marked 'ff veloce'. The notation includes treble and bass staves with notes, rests, and fingerings. There are also some markings like 'a tempo', 'poco rit.', 'accel.', 'riton.', 'allarg.', 'ff veloce', 'Coda', and 'ff'.

DECEMBER 1946

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DANCE OF THE PUPPETS

JOSEPH M. HOPKINS

Allegretto (♩=92)

lightly

mf

a tempo

rit.

a tempo

poco rit.

Fino

mf

A little slower legato

acc.

rit.

mf

rubato

mp D.C.

PAN PIPES

FRANK GREY

Tuneful as are all Mr. Grey's pieces, this has a sprightliness which makes it especially interesting. The *staccato* chords should be played from the wrist so that the notes have a bouncing effect. Grade 3½.

Moderato grazioso (♩=76)

mf

a tempo

rall.

mp

a tempo

Espressivo

a tempo

Fine

mf sost.

rall.

D.S.

O HOLY NIGHT

SECONDO

ADOLPHE ADAM
Arr. by Clarence Kohlmann

Andante con moto

O HOLY NIGHT

PRIMO

ADOLPHE ADAM
Arr. by Clarence Kohlmann

Andante con moto

Prepare
(Sw. Full)
(Gt. Full, Cp. to Sw.)
(Ped. 16', Cp. to Gt.)

MARCH OF THE SHEPHERDS

CYRUS S. MALLARD

Allegro maestoso

MANUALS

PEDAL

AT THE MANGER

James Francis Cooke

JOHN FINKE, Jr.

Moderato

THE ETUDE

GENE LOCKHART*

ELINOR REMICK WARREN

Lightly, not too fast

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705

For String Ensemble with Unison Voices and Piano

1. Angels we have heard on high,
Sweetly singing o'er our plains,
And the mountains in reply
Echoing their joyful strains.

Chorus
Gloria in excelsis Deo.

2. In the fields, beside their sheep,
Shepherds watching through the night,
Hear, amid the silence deep,
Those sweet voices, clear and bright.

Chorus
Gloria in excelsis Deo.

1. Angels we have heard on high,
Sweetly singing o'er our plains,
And the mountains in reply
Echoing their joyful strains.

Chorus

Gloria in excelsis Deo.

2. In the fields, beside their sheep,
Shepherds watching through the night,
Hear, amid the silence deep,
Those sweet voices, clear and bright.

Chorus

Gloria in excelsis Deo.

FRENCH CAROL
Arr. by Elizabeth Fyffe

The image shows a page from a musical score for the song "The Rose Tree." The score is written for three parts: 1st Violin, Piano, and Voices. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time, with a tempo marking of "Moderato." The score is divided into three systems. The first system includes the 1st Violin and Piano parts. The second system includes the 1st Violin and Piano parts, with a section labeled "A" and a section labeled "B (CHORUS)." The third system includes the 1st Violin and Piano parts, with a section labeled "A" and a section labeled "B (CHORUS)." The score is written in a clear, legible style, with notes and rests clearly visible. The page number "10" is in the bottom right corner.

FRENCH CAROL

2nd Violin

(VOICES)

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a forte (*f*) dynamic and includes a first ending marked with a circled 'A' and a repeat sign. The second system features a key signature change to one flat (Bb) and a 4/4 time signature. It includes a section for the chorus, marked with a circled 'B' and the word '(CHORUS)', and a piano (*p*) dynamic. The third system continues the melody with a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The score is written for a single melodic line, likely for a voice or a single instrument.

FRENCH CAROL

3rd Violin (Interchangeable with Viola)

(VOICES)

[illegible]

FRENCH CAROL

Viola

(VOICES)

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of music, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, a quarter note G4, and a quarter rest. This is followed by a half note F#4, a quarter note E4, and a quarter note D4. The second system contains the second line of music, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note C4, followed by quarter notes D4, E4, and F#4, then a half note G4-F#4, a quarter note E4, and a quarter note D4. This is followed by a half note C4, a quarter note B3, and a quarter note A3. The third system contains the third line of music, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3-A3, a quarter note G3, and a quarter note F#3. This is followed by a half note E3, a quarter note D3, and a quarter note C3. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a section marked *p* (piano) for the chorus. The chorus section is indicated by a double bar line and a key signature change to one sharp (F#). The chorus melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, a quarter note G4, and a quarter note F#4. This is followed by a half note E4, a quarter note D4, and a quarter note C4. The score also includes a section marked *p* (piano) for the chorus, which begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, a quarter note G4, and a quarter note F#4. This is followed by a half note E4, a quarter note D4, and a quarter note C4. The score includes a section marked *p* (piano) for the chorus, which begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4, a quarter note G4, and a quarter note F#4. This is followed by a half note E4, a quarter note D4, and a quarter note C4.

FRENCH CAROL

Cello

(VOICES)

Musical score for "The Rose Tree" in G major, 4/4 time. The score consists of three staves. The first staff is the Treble Clef part, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff is the Bass Clef part, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff is the Bass Clef part, starting with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The score includes a key signature of one sharp (F#), a 4/4 time signature, and a tempo marking of "Moderato". The score is divided into two sections: a main section and a chorus section. The chorus section is marked with a "B" and "(CHORUS)" and begins with a piano (*p*) dynamic. The score ends with a double bar line.

O CHRISTMAS TREE

Tr. by H. F. B.

Grade 11. Moderato

Christ-mas Tree, O Christ-mas Tree! Green are thy leaves for - ev - er! O Christ-mas Tree, O

Christ-mas Tree! Green are thy leaves for - ev - er! Not on - ly green in sum-mer's prime But

in the snow - y win-ter-time! O Christ-mas Tree, O Christ-mas Tree! Green are thy leaves for - ev - er!

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THE SLEEPING DOLL

BOBBS TRAVIS

Grade 2. Andante (♩=52)

p dolce

a tempo

p

rit.

p

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THE STUDIOS

FOLK SONG
Arr. by Ada Richter

dolce

Fine

1. A.

rall.

D. C.

Grade 11.

Lively (♩=60)

CANDY CANES

ANITA C. TIBBITTS

mf We are can-dy canes on a Christ-mas tree; Ho-ho, Ho-ho, Ho - hol Chil-dren see our stripes, and they shout with glee;

Ho-ho, Ho-ho, Ho - hol There are skates and dolls and - horns to toot; There are books and puz-zles three. There are

en-gines, drums, and - cud-dly lambs, But the *poco rit.* canes are best, you *feel* We are can-dy canes on a Christ-mas tree;

Ho-ho, Ho-ho, Ho - hol Chil-dren see our stripes, and they shout with glee; Ho-ho, Ho-ho, Ho - hol

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Grade 2½.

SILVER BLADES A SKATING SONG

ELLA KETTERER

Tempo di Valse (♩ = 160)

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710

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THE KETTERER

The Teacher's Round Table

(Continued from Page 676)

seem to "fall off" in their playing. Mood, climate, or environment are not at fault. Your trouble doesn't come from lack of practice, but from over-practice! Regardless of the number of hours which you put in daily, you can be sure that there is an excess whenever you begin to "slip." The ability to stand long practice varies, of course, according to the physical strength and resistance. But the power of concentration is limited. Most concert-pianists, who must constantly maintain their technique at the highest pitch of efficiency, agree that four hours is the limit. Even then, these four hours must not be carried out in one continuous sitting. To get the most profit one

ought to divide them into two, three, or even four periods. Thus the fingers and the mind will have an opportunity to relax, to assimilate, to absorb the matters studied; and they will be fresh when the practice is renewed. Here again, it is not quantity which matters, but quality. Attention must be complete and undisturbed. Variety is also most important. Part of your trouble may have been caused by staying too long on the same branch of technique. Alternate scales, arpeggios, wrist action, legato, staccato, only a few minutes of each. And remember that Josef Hofmann once said: "It is unwise to practice more than one hour and a half at a time."

What Hotels Mean to Music

(Continued from Page 673)

and music, and lend themselves to musical gatherings. The habit of "entertaining out" has taken such a hold on Americans that it is difficult to select individual hotels from among the thousands throughout the land which contribute to the vital business of keeping musical activities alive. Certain famous establishments in key cities, however, have been chosen to emphasize the relationship between hotels and music.

The Bellevue-Stratford, in Philadelphia, maintains six ball-rooms and seventeen meeting rooms, in which more than one hundred strictly musical gatherings are accommodated annually. It is estimated that the Bellevue-Stratford brings music to about 25,000 persons each year, as a direct result of its "entertaining out" facilities.

The Los Angeles Ambassador maintains ample and diversified accommodations for musical organizations. It has a theater wired for sound, with a full stage and seating equipment for five hundred; it has various meeting rooms, equipped with pianos, arranged to accommodate parties of from ten to 1,500 persons. Over a hundred meetings of a purely musical character are held annually at the Los Angeles Ambassador, with about twenty private recitals, eighty music clubs or groups, and about five teachers' concerts. By means of its facilities, the Los Angeles Ambassador brings music to about 10,000 persons each year.

The Hotels' Own Music Program
But the romance between hotels and music does not end with an account of the musical events that the hotels accommodate and, through their accommodation, encourage. Every hotel originates an extensive musical program of its own, spending thousands of budget dollars in entertaining its guests with music. At the Waldorf-Astoria, the Flamingo Room offers dinner and supper dancing; the Sert Room has lunch and dinner concert music without dancing; and the Wedgwood Room, with its elaborate floor show, specializes in supper-concert-variety turns that have included Leo Reisman, Alton Templeton, Gracie Fields, and many other distinguished entertainers. About 530,400 persons annually

hear the music which the Waldorf management provides. The Ellinger's own music program includes orchestras in the Cocktail Lounge and in the Bowman Room, and two orchestras for dinner and supper dancing. The Bellevue-Stratford in Philadelphia provides the Meyer Davis Orchestra for dining and dancing, and plays to about three million persons each year, at an annual cost of over \$30,000.

At the Los Angeles Ambassador, management entertainment offers a large dance orchestra in the Cocoanut Grove and a smaller orchestra in the Casino Cocktail Lounge, as well as concerts in the Lobby three nights a week. It is impossible to calculate the number of persons listening to the Lobby concerts; but about 220,000 persons visited the Cocoanut Grove during 1945 and about 150,000 the Casino Cocktail Lounge. The estimated annual cost of music originating in the Los Angeles Ambassador is well over \$200,000. At a cost of over \$10,000 annually, Washington's Mayflower Hotel offers its patrons a seven-piece dance orchestra, a four-piece restaurant orchestra, a harp and violin unit, and piano music. Dining-room music programs include classical numbers as well as music of a popular nature.

A full list of America's hotels and their musical events would reveal that one out of every three of our population of over one hundred and forty million, has music brought to him as a direct result of planned hotel facilities. Whether he stops at a hotel, simply walks into one, holds his club meeting there, or hears his children play at the hotel reception, he is getting music that he wouldn't get otherwise, because of the ingenuity and foresight on the part of hotel management that has made the American hotel a valuable factor in stimulating music. The next time you enter a large hotel, count the number of musical units performing there for the public's entertainment; consult the bulletin board for the day's list of special events and notice the number of strictly musical gatherings among them—and then be glad that you live in a land where even the hotel business contributes toward making John Q. Public music-conscious!



CLOSING IN ON PERFECTION...

Perfection is a mountain without a top—a moving goal which keeps constantly out of reach, but never out of sight. As perfection is approached the steps become shorter and proportionately more difficult. The danger of slipping back becomes more imminent. The difficulty of maintaining a position of near-perfection becomes greater—the position itself more hazardous.

Thus it is that Baldwin designers while experiencing the indescribable stimulation of approaching perfection are still reluctant to make any change, however slight or however promising, lest it compromise to an infinitesimal degree the near-perfection that is already Baldwin's.

Thus it is that while Baldwin research engineers are constantly prob-

ing for better materials, better designs and better methods, the sanctity of today's Baldwin is reverently husbanded by the entire organization. Many changes have been made in the 84 years of Baldwin progress. Each of these has contributed in one way or another to the magnificent correlation of tone and action that characterizes the Baldwin of today. But as this unflagging march toward perfection has progressed, the possibility of improvement has become less, the danger of disturbing the delicate balance so dearly won has become disproportionately greater. And so it is that each proposed change must be more exhaustively tested, more indubitably proven, than the last—with time and effort no factor of consequence in the process.

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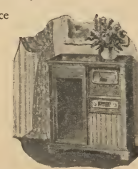
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What is Appropriate in Church Music?

(Continued from Page 681)

be out of sight of the worshippers and hence removed as a distraction to the mood of devotion.
The purpose of the prelude is simply the preparation of the people for worship. Preludes may be useful for this purpose, but most of us know that they are not always effective for the simple reason that at times they can scarcely be heard above the talking of the congregation. The prelude is helpful in fostering the spirit of worship when combined with other factors. The most important of these is the disposition of the congregation to participate in the service. Other important factors are the impressions conveyed by the room in which the service is being held, and the conduct of the leaders of the service during the prelude.

The Organist's Task

The organist's task may be simplified by this one question: "Do my preludes tend to foster a spirit of reverence in the congregation?" A prelude to a service of worship is not an organ recital. It is not to entertain, not to teach music appreciation, not to startle and amaze. Its sole task is to add to the unity of the service.

The organist of good taste, however limited his instrument and his technique, will have no difficulty finding appropriate music for the prelude. Let him play religious voluntaries that have dignity and conviction, not more loudness or cheap effect. Let the organ registrations be "solid." Let him distinguish between the two basic moods of worship: the festive and the quiet, the exuberant and the solemn. One final suggestion for service preludes: let the prelude begin as the worshippers begin to assemble—not when everyone has arrived. About fifteen minutes of appropriate music should be expected before the hour announced for the church service.

The Order of Service

"Special Music" has no place in a well planned service of worship. In a worship experience there is presumed to be a psychological progression from the prelude to the postlude. The only way in which the music should be "special" is to be especially appropriate to the various moods and steps in the service. The first stage of worship is preparation; this usually means the prelude. The second stage is adoration; this usually means a song, a hymn, such as *Holy, Holy, Holy*, or an anthem of praise. The third stage of worship is confession; musically this involves hymns, anthems, songs, quartets, and so forth expressing repentance. The final stage of worship, resolution, is customarily reached at the conclusion of the sermon. Hymns, anthems, organ voluntaries such as *O Master, Let Me Walk with Thee* or *Lead On, O King Eternal* are suitable. Since the closing step in worship is resolution—solemn responsibility, the postlude should sustain this mood. A steady show-piece is always out of place; it is particularly so

when the service is not of a festive character.

The pastor is responsible for the selection of the hymns. If he has had little or no musical training, however, he should choose the hymns in consultation with the organist or the choir leader—or both. What is appropriate in hymns varies somewhat among the denominations. The writer proposes four tests he believes applicable to all churches:

1. Does the hymn under consideration meet the particular need of the service, that is, for a hymn of preparation, adoration, confession, or resolution?
2. Is the hymn reasonably familiar to the congregation? (Worshippers must somehow learn new hymns, but it is doubtful whether an unfamiliar hymn has much value in a worship experience. On the other hand, there is little excuse for limiting the choice of hymns to the cycle of two dozen or so in use in many churches.)
3. Do the words of the hymn express modern devotional moods? (Eighteenth century language does not always fit the lips of twentieth century people.)
4. Are the harmony and the melody simple enough for untrained voices, yet rich and beautiful enough for the musically sensitive?

Who Is Responsible?

It should be clear that unity cannot be achieved in an order of service unless every detail of the music is included in the planning. The question as to who should be responsible for this planning is really no question at all. Despite all the conflicts that have raged about this issue, it is agreed that the leader of worship, the pastor, is ultimately responsible for the service. The unfortunate truth is that few ministers are qualified to arrange the musical part of their services. Since the ministers are, in any case, not going to play the preludes, direct the choir, and accompany the hymns, the remedy for their deficiency would seem to be in the area of cooperation with those who are in direct charge of the music. This type of solution is greatly hindered, however, by the fact that not all musicians, indeed not all organists and choirmasters, are church musicians. The ideal combination of leadership for worship is a minister who genuinely needs music for his religious life and a church musician who needs religion to complete his musical life. Such leaders of worship will have little difficulty working together.

No one can deny that the cultural level of a congregation will have something to do with the question as to what music is appropriate. The best religious music, however, is not high-brow or pretentious. It is simple and sincere. Once it is agreed among all concerned that appropriate church music is religious music—and not just any music that people enjoy—there will not be many serious differences of opinion as to what music is appropriate for church service.

"Beauty in music lies not alone in the agreeable union or pleasing suggestion of sweet tones, but also in largely conscious in that symmetry of structure which we call rhythm and form." —Anonymous

ORGAN AND CHOIR QUESTIONS

Q. Hereafter are listed the names of the stops of a five octave reed organ. The stops in pairs indicate that both control the same set of reeds, but one having a softer tone as indicated. What stops would you suggest be used for accompaniment of a solo choir when the notes are the same as those for the voices, and when the notes are different from those for the choir sang? What stops should be used for hymn accompaniment? What would be some color books or music for a small untrained choir and for what prices?—L. L.

A. For accompaniment when notes played are the same as those being sung, we suggest a proper amount of support for the voices, and for the accompaniment when different notes are to be played, that the use of stops should depend on the character of the passage to be played. We suggest sparing use of the 16' stops except the Sub Bass which can be played to suggest the Pedal department. When practical we suggest the playing of the base notes with the left hand and the playing of three notes with the right hand, as follows: Instead of



as written, play as shown in Example 2.



Full organ is usually available from the opening of knee swells on both sides of the instrument, that on the left hand side putting on the stops, and that of the right side opening the swells on the stops in use. Of course, 8' is normal pitch, same as the piano, while 4' pitch is one octave higher, and 16' pitch one octave lower. For music for untrained choir, we suggest that you ask publishers for a catalog of numbers, and also suggest a selection of Music Divina by Kregel. We are familiar with the Toccata you mention. It is from "Christus Resurrexit" and we suggest consulting with Mr. Edmundson, asking him for the explanation and source of the music. We have mentioned we have a material and reference matter. The author of "From the Organ" is a book, and may be secured through the publishers of The Express. We recommend fluent piano technique as a preliminary study for organ work.

Q. When our organ was built, fifteen years ago, two openings were left for each manual and two for the pedals so that we could enlarge the instrument. On the Great organ we have Open Diapason 8', Melodia 8' and Dulciana 8'. On the Swell organ we have Viola Diapason 8', Stop Flute 8', and Wald Flute 8', Pedal Bourdon 16', and Flute 8'. On the Organ we suggest that we improve the instrument and increase the volume for audience singing. Would you suggest the original builder to do this work?

A. Additional chest room should have been provided at the time of installation in addition to openings for enlarging of the instrument. The Great is lacking in brightness, and if chest room is available, we suggest that the following additions be included. Great organ—Octave 4' and Flute 4'. On the Swell organ—suggested a Flute or Octave 4' and a bright Cornet 8'. In the Pedal we suggest Liebig Gedacht 16' for a soft pedal stop and a Flute 8'—both of which may be borrowed from the Swell organ, the former by extension of the Stopped Flute, the latter, by the use of Stopped Flute. In the original building it is still in business and is familiar with the organ we suggest that it might be wise to have him do the proposed work.

Q. Will you name a book that will tell me how to build an organ? I am entirely without knowledge of the organ and its workings. It is my plan, that if I can get a book which will give me all details of parts, the organ can

be constructed, according to the book selected. Would you make the choice of an all electric or otherwise?—R. E.

A. There are different types of action to an organ, tracker, tubular pneumatic and electro-pneumatic. You do not state the size of the instrument you have in mind. Nearly all instruments are constructed on the electro-pneumatic plan at this time. Suggest "The Contemporary American Organ," by Barnes for your investigation.

Q. Our church seats about three hundred and fifty people, and we are planning to buy either a pipe organ or an electric organ. Being a country church we realize the difficulty of the "up keep" and I have been told that tuning must be done twice each year, for a pipe organ at a cost of fifty dollars each tuning. Will you please tell me which type organ you think would be best suited to our needs. I feel confident that any advice you give will be just what is needed.—C. H. C.

A. The policy of The Express, out of fairness to all concerned will not permit our expression of preference for any particular type instrument, and our suggestion is that you decide on the instrument which best fits your needs.

Q. What would you suggest as a beginning book for one who has a good foundation in piano technique, but no organ teacher?—J. D.

A. We recommend "The Organ"—Stainer-Knott for studying purposes.

Q. Will appreciate it if you will send me a list of organ numbers, new and old, especially on Roman Catholic themes? Will you please send me an explanation of Edmundson's "Toccata on Naxos." Is it Catholic Church music? Is there a complete hymn collection published which can be used as a reference? Roman Catholic? The hymn "Naxos" is very pleasing, and I would like to teach it to my Male Chorus. Recently I met Dr. Dickinson, who mentioned to me a work, "From Brain to Keyboard." Can you give me the author of the book, and the place where it can be obtained? Any suggestions on improving the technique will be cordially welcomed.—B. N.

A. We suggest books of Catholic music by Bonnet, Mauro-Cottone and three volumes of Music Divina by Kregel. We are familiar with the Toccata you mention. It is from "Christus Resurrexit" and we suggest consulting with Mr. Edmundson, asking him for the explanation and source of the music. We have mentioned we have a material and reference matter. The author of "From the Organ" is a book, and may be secured through the publishers of The Express. We recommend fluent piano technique as a preliminary study for organ work.

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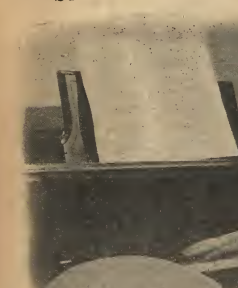
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An Unknown Liszt Portrait

(Continued from Page 688)

Tausig were Liszt's most beloved pupils. When he spoke of them his face became so radiant, and his voice so charged with emotion, that one felt at once the depth and power of his love for them. There were only two portraits standing on Liszt's writing table (N.B. in Weimar, among Liszt's students from 1844 to 1861): one of the Princess Caroline Wittgenstein and one of Billow; from these two he invariably spoke of Billow as "dear Hans" and used to say that Billow's noble, chivalrous character should be a model for all artists. "These words, of course, were spoken by an old and sobered man long after the excitement caused by Cosima's 'desertion' had died down. Yet that fateful event had left von Billow a frustrated and embittered man. Although he continued for many years to address Liszt as "My adored Master," while Liszt used to address him as "Oder Unique," their relation to each other became considerably cooler, especially on Billow's side. He who had been Liszt's most enthusiastic follower, propagating his compositions when and wherever he could, slowly drifted away from him. In the eighteen-seventies he definitely renounced Liszt as a fanatic Brahms-peddler. It was Billow who coined the slogan of "The three great B's": Bach, Beethoven and Brahms." Despite Billow's secession from the artistic ideal he once shared with his master, and despite the disappointment he caused Liszt when declining his urgent invitations to conduct master-classes in piano at the newly founded Hungarian Academy of Music under the direction of his old friend, Liszt loved him the same as before, or, at least, he gave no sign to the contrary.

He was able to love people regardless of their faults and shortcomings. This tolerance is a trait of character all the more admirable as he was severely blamed for every little weakness of his own.

Count Leo Festetics

Count Leo Festetics' contact with Liszt dates back to 1840. As the long-time director of the National Theater in Budapest (where both drama and opera were performed) he was chosen to present Liszt with the nation's gift, a sword of honor, and to deliver the festive address when Liszt, already the world-famous artist, revisited Budapest after an absence of seventeen years. During this triumphal visit Count Festetics also played host to Liszt and was present wherever his guest appeared. In 1865, however, when the group picture with Cosima and Hans von Billow was taken, Liszt and the Count were not seen together as much as previously, and for good reasons. Their former agreeable relationship had become somewhat strained, owing to the Count's ambiguous behavior in connection with the "Mass of St. Francis" which was commissioned by Cardinal Sotkovsky, Prince Primate of Hungary, for the consecration of the newly built basilica in Graz near Budapest. As a result of Count Festetics' intrigues, Cardinal Sotkovsky withdrew the commission given to Liszt, although the manuscript of the Mass had already been completed. The official pretext for the withdrawal

was that Liszt's composition could not be performed "because the liturgical part of the ceremony takes so much time that the congregation must not be tired by the presentation of an extensive musical work." Yet the real cause was Liszt's change of mind was a memorial submitted to him by the arch-conservative Festetics who, like many others, saw in Liszt the most decided head of the revolutionary modernistic trend in music. "Though I am a devoted friend of Liszt," he wrote in his memorial to Cardinal Sotkovsky, "I cannot be indifferent to the thought that the Prince Primate of Hungary might go down in history as a Maecenas of the nonsensical Zukunfts-musik. I beg of your Eminence to prevent the copying of the parts was well under way, that he expected further instructions and hoped to be kept in Liszt's friendship!

Indoctrinated by Festetics, and living in an absolutist and reactionary political atmosphere, the head of the Hungarian clerical would have been relieved to avoid the performance of a "revolutionary" musical work. But for the intervention of Baron Anton August, Liszt's faithful friend and head of the Hungarian government, Festetics might have prevented the performance of the Mass. Fortunately, August succeeded in convincing the Cardinal that Liszt's music was not glibbery and that its permanence would not lead to political complications. Thus, Liszt's great Mass was finally performed with much pomp on August 31, 1865, at the consecration of the basilica of Graz.

Yet the same reactionary spirit prevailed at the gala banquet following the inauguration ceremonies. As if nothing had happened since the time of Liszt's humiliation at the court of Salzburg, the archbishop, Liszt was not admitted to the table of the guests of honor, but assigned a table with guests of minor importance. When he learned of it, he quietly slipped away and walked down to the bank of the Danube. There he boarded the steamboat which was to carry the Count's chest back to Budapest and celebrated with those whom he considered his brothers-in-arms, the musicians who had performed the Mass under his direction. His honorarium for composing the Mass consisted of a prayerbook—a souvenir sent to him by Cardinal Sotkovsky, for which he expressed his thanks with the simple abbe he was to become.

Liszt knew perfectly well that Festetics had been opposed to the performance of his Mass. Therefore, his attitude in his correspondence. He bore the Count no grudge; however, there was not much intercourse between them after that incident.

Liszt's attitude at this as well as at many another juncture somehow brings to mind one of Goethe's epigrams: "What other man but Goethe is there who is able to do what he does? Yet almost impossible to fulfill! Forbearance coupled with great will!" If any man has invalidated this statement by his living example, it was Liszt in his mature age.

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Musical Celebrities Awaken New Interest in High School Assemblies

(Continued from Page 680)

actually seeing the noted men and women they had heard so much about.

For these assemblies two thousand students crowded the school auditorium, while an additional two thousand hear the program in sixty-five classrooms over the public address system. With television in the school auditorium, it was able to televise the program in each classroom. A typical program begins with an overture played by the school orchestra or band, followed by the national anthem and pledge of allegiance to the flag. Dr. Rowland reads a Bible selection, and then introduces the visitor by giving a brief sketch of his public career.

The ensuing thirty minutes belong to the celebrity. Artists from the Metropolitan Opera Association invariably bring their accompanist and give a short song recital. James Melton and Paul Robeson not only sang generously but also recalled amusing experiences from their own school days. Musically the programs have ranged from brilliant operatic arias to simple folk songs. Fortunate indeed were those who heard Lawrence Tibbett's magnificently ringing interpretation of "The Glory Road" and the deeply moving pathos of Marian Anderson's performance of "Deep River." Nor will we soon forget the moment of breathless silence which greeted the conclusion of John Charles Thomas' singing of "Home on the Range"—an unprecedented tribute to such a popular artist. Students and faculty alike thrilled to Marjorie Lawrence's moving "Dich, teure Halle, sang courageously from her wheel-chair.

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and Jane Withers, and both responded with charming talks replete with excellent advice. Particularly delightful for a number of years, was the annual visit of Yale's beloved William Lyon Phelps, with his penetrating observations on contemporary books and plays. Especially memorable was the modest, almost bewildered, manner of Professor Albert Einstein, as he briefly addressed the students.

The fact that a considerable number of these distinguished visitors have returned for a second and even a third appearance, indicates the "punch" they have experienced in performing before a group of enthusiastic students whose payment is expressed chiefly in applause and school cheers. But Dr. Rowland's discerning philosophy that the experience of actually seeing these famous people will constitute a lifelong treasured recollection for his students, is amply attested by countless graduates, who when they return, almost invariably mention the great practical and cultural awakening which these assemblies have brought to them.

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Master Programs Again on the Air

(Continued from Page 674)

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"Let's Talk About the Cup Mouthpiece"

(Continued from Page 682)

more naturally qualified than others. With musical talent one can become proficient on any instrument if he will intelligently work hard enough. But this is far from true with reference to cornet, trumpet, and trombone. Some of the most talented players are handicapped because their lips "play out" after a few minutes practicing. This is not true of a musical instrument well, some part of the physical make-up must be changed or developed from the form that nature gave

to it. This change is accomplished by instance, for the playing of the violin and other string instruments, without too much difficulty, especially if the effort is made in early life. Nature has so constructed the flesh, muscles, and bones of the arm and hand that they will quickly conform to the unnatural position required in violin playing.

Nature is not so kind to the player of the cup mouthpiece instrument, for she never makes a set of teeth that can be changed, formed, or developed to fit correctly the outline of the ordinary straight rim mouthpiece, no matter how early the player begins his study. Nature is also partial in that she makes the muscles of the arm and hand capable of developing great strength. The lip muscles are deplorably weak in comparison. Nature gives no thought to the punishment the lips receive while being pressed against the teeth with a non-fitting mouthpiece. The lips can make up for some of the lack of fitting but not for all of it. The idea of a made-to-order mouthpiece is to help form a more perfect fitting than the case with the ordinary type of mouthpiece made.

This comparison can be applied to astigmatism, which is the uneven curvature of the cornea or lens of the eye which causes distortion. Eye-glasses are made-to-fit and thus correct the curvature. Common eye-glasses would not fit correctly and perhaps would be better than none at all; however, those eye-glasses that do fit correctly will absolutely give more satisfactory results. It is the evenness of application which makes it scientifically more wholesome for both individuals concerned.

The construction of the lips is an important factor to consider. It is evident that a mouthpiece with a suitable rim, one that fits the individual correctly and accurately, would certainly be of importance to the fine fibers, coronary arteries, nerves, vascular papillae, and the skin, which are so sensitive. The lips are under a great disadvantage where they have to make the effort to shape themselves to a rim that does not fit, in some degree, the contour of the teeth. This disadvantage does not occur when a made-to-fit

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rim is used; however, one's lips may have become so distorted through the abuse of using a straight rim mouthpiece that the player would have some difficulty in adjusting his embouchure to a correct fitting rim.

Few musicians realize the value of a scientifically constructed mouthpiece. An instrument is often condemned for being hard blowing or out of tune when the fault lies solely in the mouthpiece being used. Certainly no mouthpiece can ever take the place of practice, or of itself, make an instrumentalist. There is reasonable claim that a mouthpiece solving the player's individual differences will give balance and comfort to the player. Systems, loose lip, wet lips, dry lip methods; rough, round, wide, and narrow non-fitting rims; changing lip positions; special lip salves; a thousand remedies for high mouthpieces; mouthpieces with no individual qualities, all the foregoing cause a person to lose interest and become discouraged. These facts are forced to the front in brass playing every day and prove that there is too much guess work along these lines. There are aids, however, to the solution of these problems, one of them being scientifically constructed mouthpieces.

Many believe that a scientifically constructed mouthpiece will give one a "lip" or embouchure. True, it will help greatly in balancing the factors involved, so that the instrumentalist may benefit without burden, but it is also very important that each player take into consideration the forming of a good embouchure.

The number of players in our school bands who play upon mouthpieces and reeds wholly unsuited to their needs is indeed surprising. This is responsible for much of the inferior tone quality found among our school organizations. This deplorable situation should not exist in this modern age! It can be remedied. Men are constantly experimenting with the player, that is, his lips, teeth formation, embouchure, breathing, and the coordination of these factors. Modern instrument manufacturers are testing and experimenting with their products. It is strange that this phase of instrument making has not been encouraged.

In the next issue of THE ETUDE we shall discuss the various types of mouthpieces and their influence upon performance.

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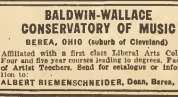
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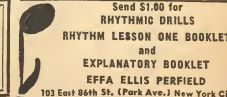
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Attention, Piano Buyers!

As a service to ETUDE readers especially those who are considering the purchase of a new piano, the ETUDE readers on pages 686 and 687 of this issue, a series of photographs of new post-war piano models. Because of space limitations only a representative group has been included in this presentation. The ETUDE will gladly assist its readers who are interested in securing descriptive literature on any of the pianos shown on these pages. Just fill out the coupon below, indicating the makes in which you are interested, sign your name and address clearly and mail to THE ETUDE MUSIC MAGAZINE. The inquiry will be passed on to the manufacturer for prompt attention.

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Junior Etude

Edited by

ELIZABETH A. GEST

Old French Carol

(translated by Chadwick)

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply,
Echoing their joyous strain.
Gloria in excelsis Deo.

Shepherds, why this jubilee?
Why your joyous strains prolong?
Say what may your tiding be,
Which inspire your heavenly song.
Gloria in excelsis Deo.

A Time-ly Gift

by Frances Gorman Risser

"Oh, bother!" exclaimed Vera Lindsay as she looked ruefully at the torn piece of sheet music she was trying to put into her overcrowded music case. "My music is in tatters," she told herself, "and all mixed up, too. I'd buy myself some new music for Christmas if I had time to recopy all those marks and notes Mrs. Smith has marked on them. Really, it takes a lot of my practice time picking up music that is too floppy to stay on the rack, or trying to find pages that are lost. And I'm so busy trying to get ready for Christmas!"

Her friend Daisy, who had stopped for her to go to their music lesson to rehearse their duet, asked her, "Why don't you ever fix your music up, Vera? You'd really like it much better. I like old music, because it is like an old friend, but I like to keep it in good condition, and I like to review my old pieces. If you'd fix yours up you would have more time for other things, too."

"Well, I certainly am not happy about it now. Ragged corners, torn edges, broken binding on my exercise book—it's a nightmare and I never have a minute to glue it together. I'm so busy getting ready for Christmas."

"You and your Christmas!" teased Daisy. "I'm busy, too, but I don't have to waste time hunting my music."

"I know I'd progress faster in my work if I had an extra hour a day to practice," Vera remarked. "I wish someone would give me an hour a day—what a Christmas present that

would be!" Daisy remembered that remark of Vera's. She would like to have an extra hour, now and then, herself, but she knew the only way to get it would be to take care of the minutes. At Christmas Mrs. Lindsay invited some of Vera's friends to a surprise party to see her presents. She explained that Vera would be away visiting her cousin for a few days but would be back in time for the party, so Daisy's quick mind began planning an extra present for Vera, even before Mrs. Lindsay had stopped speaking to her. She remembered Vera's wish for more time, and she had to carry out her plan while Vera remained away—that much was certain.

The night of the surprise party Vera showed her gifts, and there were many lovely things among them. Then, at last she came to a large cumbersome package and she wondered what it could be. She was opened her presents on Christmas Day, yet it was entirely too large to have been overlooked. Where did it come from, she wondered.

She untied the wrappings and was amazed at the gift! There lay her old music, pieces, exercise books, daisies, note books, everything! And it all looked so neat and new. Everything was mended with transparent tape, needle and thread or glue. All the torn edges were cut off, the exercise books were firmly stiff and there were no ragged corners nor flopping pages in sight. All the pages

were in their proper place, and the titles, where missing, were added with colored pencils.

"Oh, Daisy," she exclaimed, as she read the name on the gift card, "What a gift. You're wonderful. Just imagine taking all that trouble. You have given me extra time! That is something that can never be bought."

As she opened one of her favorite music books, she remarked, with joy in her eyes, "Why, here is *The First Novell* that I was supposed to learn for Christmas. Where in the world did you find the second page, Daisy? I've been hunting it for weeks."

"It was in your last year's exercise

book, so I just pasted it in where it belonged. It is one of my favorite carols, so let's all go to the piano and sing it."

"Yes, let's," chorused the others. "Let's sing lots of carols," said Bert, who loved to sing. "Let's sing the ones we sang in assembly and in Sunday School."

"And let's take turns playing the accompaniments," said Jack, who loved to play.

And as the melody of *The First Novell* was sounded, Vera's Mother and Dad and her Aunt Helen and Uncle Ed entered the room, joining their voices with the voices of the young carolers.

Golden Pipes

by E. A. G.

When we go to church we usually hear organs. Organs are of course used in churches, places too, such as concert halls, auditoriums, houses, but they especially belong to churches.

The date when organs first came to be used in religious services is uncertain, nor do we know how those old, queer instruments sounded. They were undoubtedly clumsy, and the bellows were pulled up to pump the bellows to supply the air pressure, otherwise there would not be any sound at all. Organs are of the earliest origins, in the old Egyptian and Egyptian civilizations. Through the centuries they were improved and developed until today, a large organ with its series of pipes, stops, keyboards and pedals, electric connections and manipulated by one performer, is the most complicated and largest instrument in the world. A freight train is required to transport a large organ!

Now, in this age of electric invention, organs are in use in which the tone is produced electrically, pipes and bellows being unnecessary. These organs are therefore small and can fit into a small space. Another small organ which has been used in the home is called the reed organ, where the performer pumps the air with foot bellows. Sunday schools and very small churches often use these organs.

Listen to the organ next Sunday and notice the different types of tones it can produce and recall its ancient origin.

The Storm

by Marjorie Hunt Pettit

At first a gentle summer breeze Comes rippling down across the keys; It grows into a wind that moans Through several bars of minor tones, Then mounts to gale-like caliber And roars along at forte "per." A flash of lightning makes one stare As sharp glissandos stab the air, And thunder rumbles in the bass, To tumble over line and space, Until, at last, on hill and plain Fall large, staccato drops of rain. The storm is real, the storm is grand—

If leaps to life beneath my hand, And yet, I'm really snug and warm—I'm only playing there's a storm!



CHRISTMAS WISHES

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Some Advantages of Regular Practice

Expressed thus, Rosemary Mancini, Texas, says regular practice pays large dividends.

Dorothy Horst, Pennsylvania, says regular practice in music is as important as regular practice in sports.

Janice Porter, West Virginia, says it is a means to an end, and the end is music.

Margaret Goodman, North Carolina, says it enables one to accomplish more than he ever dreamed of.

Jane Parker, Texas, says it develops poise and calm assurance.

William McDonald, North Carolina, says it increases one's ability to learn.

Shirley Lee David, Ohio, says it helps one to learn more, learn easier and learn quicker.

Bonnie Veach, Kentucky, says it is a definite must in music.

John McLean, Arkansas, says the advantages are clearly shown in the lives of the great musicians.

Marlene Taylor, Alabama, says it keeps up her interest in music.

Honorable Mention for Regular Practice Essays

The above names, and Phyllis Gehres, Margaret Gehl, Ann Foster, Karolya Krishum, Ann Martin, Mary Lou Snyder, Helen Tate, Anita Hight, Dolores Lewis, Carol Miller, Adella Carver, Marian Lucas, Geraldine Belling, Barbra Taylor, Lena Rogers, Paul Leming, Hugh Keller, Anita Bloom, Lily Harmon, Evelyn Russell.

(Send answers to letters in care of Junior Etude)

Dear Junior Etude: I have taken piano lessons for the past nine years and I love the piano. I plan to go on, particularly in the piano. I plan to go on, my music. I welcome each interest in THE ETUDE, and although I read it all, my favorite section is the Junior Etude.

From your friend, JENNIE MAIT BROWN (Age 18), Arizona

Dear Junior Etude: I go to the St. Agnes Academy and take piano and organ lessons and I like both instruments. I read THE ETUDE from cover to cover every month and enjoy it immensely.

From your friend, MAY JANE HOOVER (Age 16), Indiana



The Advantages of Regular Practice

(Prize winner in Class C) I believe that regular practice is the only way to attain any degree of perfection in music. I have received four certificates from our Music Teacher's Association for regular practice. The first two represent at least six hours practice per week for eighteen weeks and the last two are for seven hours a week for eighteen weeks. I was one of the grade school children chosen to play on the high school program and I am confident my regular practice habits are what helped me to gain this honor. Perhaps the greatest advantage of all lies in the satisfaction of knowing we have done what we should do.

SHIRLEY GAYLE LEWIS (Age 11), Nebraska

Answers to Quiz

1. A song of joy usually connected with the celebration of Christmas and Easter, derived from the medieval dance which was accompanied by singing; 2. Handel; 3. John Sebastian Bach; 4. Wales; 5. Poland, in the tenth century; 6. Melchior, Caspar, Balthazar; 7. Germany; 8. O, Little Town of Bethlehem; words by Phillips Brooks and melody by the organist Redner; 9. Mendelssohn; 10. St. Francis of Assisi (1182-1226) is said to be the first one to make a tree (pronounced cratch), or crib, to represent the manger, and to gather his companions around it to sing hymns in honor of the Christmas feast.

Dear Junior Etude: I enjoy reading THE JUNIOR ETUDE very much and I especially enjoy the poems. I take piano and violin lessons and play violin in our school orchestra. I also twist the botan and hand sawdust of the wood working band. I sing vocal solos, too, but I have never had vocal lessons. I love the piano and hope some day I can take organ lessons. I would like to hear from Junior Etude readers.

From your friend, SUSAN ELEANOR LAWRENCE (Age 13), Iowa



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